

APRIL 15, 1945

THE

# Art digest

19 #14



*Les Baigneuses au Crabe by Renoir. See Page 6*

THE NEWS MAGAZINE OF ART. 25 CENTS

## 19th Century American Paintings



*"Connecticut Landscape, Near New Haven."*

Canvas Size 31 x 44 inches. \$1,500.

By

**FREDERICK E. CHURCH, N.A.**

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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

THE 20th Century Limited was 27 miles out of Chicago the afternoon of April 12, when the news was radioed to us in the lounge car that Franklin D. Roosevelt had fallen beneath the strain of his incredible labors. At first there was disbelief, and then, with confirmation, came the numbing shock of personal loss, the empty feeling of something gone that comes only with the loss of a strong member of one's own family. On our faces was written the greatness of Franklin Roosevelt—for his was a greatness that touched many people in many ways. We in the art world, somewhat removed from the bitterness of partisan politics, knew him as the first President who considered the nation's artists a valuable part of our natural wealth. While war necessarily interrupted his efforts to encourage the arts, they formed a beginning which, like so many of his ventures, pointed to the better future. Somehow we cannot escape the belief that fate—as it has before in the history of democracy's progress—gave us a leader in our hour of trial, endowed him with gifts rare among men, and then, unpredictably, took him back. Now, we are on our own, and it is comforting to remember these words Franklin Roosevelt penned, just before death came in that little Georgia town, set among pine-forested hills and open fields, that he loved to call his second home:

"The only limit to our realization of tomorrow will be our doubts of today."

This was planned as the theme of a radio address, which was never given, in celebration of the birthday of Thomas Jefferson. More aptly it could be carved as the epitaph for Franklin D. Roosevelt.

## Hands Across the Sea

ONE of the best means of counteracting the short-sighted but persistent anti-British propaganda in America could be through an exchange, on the basis of common pride, of the cultural contributions of the two nations. Such an opportunity will come with the exhibition of American paintings the National Gallery in Washington is organizing for presentation at the Tate Gallery in London. The exhibition, which was planned for 1939, before war intervened, will comprise 150 pictures and will be the first comprehensive show of American painting to be held in Great Britain. Its opening awaits V-E Day.

According to Director David E. Finley, the show will introduce for the first time to the English public some of the masterpieces of American Art, ranging from the 18th century to the present day. The paintings are to be selected by a committee which will include Juliana Force, Fiske Kimball, William M. Milliken, Daniel Catton Rich, Francis Taylor, Alfred H. Barr, Jr., George H. Edgell, Duncan Phillips, and John Walker.

In addition to the American loans, a proportion will be available from English sources, principally from the Tate and National galleries. Among these English-owned exhibits will be such masterworks as Whistler's *Battersea Bridge* and the *Little White Girl*, Sargent's *Madame Gautreau* and Cop-

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ley's *Death of Major Pierson*. From the Royal Collection will come several pictures by Benjamin West, the Pennsylvania-born president of the Royal Academy.

Writes Director Finley: "The display of the best British-owned American paintings, side by side with the finest works from collections in the United States, will give the exhibition a unique character and provide a survey of the achievements of American art of unprecedented importance."

If the exhibition is implemented as wisely as it is planned, there is no reason why it should not serve a valuable diplomatic service.

## The French Take New York

THE editorial complexion of the DIGEST is always colored by the course of current events in the art world during each separate fortnight. Last issue was predominantly 20th Century American in content; this one is just as heavily weighted in the direction of the French. For the next two or three weeks an excellent, first-hand evaluation of French art may be obtained from visits to the New York galleries. Leading the parade is the Rouault Retrospective at the Museum of Modern Art, and the large show (80 canvases) by Monet at Wildenstein. Six Impressionists may be seen at Carstairs, and eleven modern nudes at Matisse; Renoir and Degas are paired at Durand-Ruel; Rosenberg outlines two centuries of French painting; Leger is featured by Valentine and Kootz. These are some of the highlights. Art in New York this fortnight has indeed a Gallic flavor.

## Those Lost Inserts

CROTON-ON-THE-HUDSON, I have been told, is a very beautiful town. Of this I have only oral proof. To me Croton-on-the-Hudson will always be associated with a certain freight shipment of full-color inserts, which arrived there March 22 from Chicago and then was side-tracked, along with tons of baked beans and assorted condiments, until too late for the April 1 *Encyclopaedia Britannica Special Number*. We held up the mailing for four days, then gave the printer the green light. As a result, most of my readers received the Special Issue minus the insert, in which we had placed so much pride. The inserts did arrive the following morning, in time for the copies now on sale at the Art Institute of Chicago. The balance are being bound into this issue of the DIGEST; therefore, if you wish to have the *Britannica Special Issue* as it was originally planned, lift the full-color insert and place it in the April 1 issue. We do indeed regret that Croton-on-the-Hudson proved such an obstacle, but these things do happen when the world's at war.

\* \* \*

In all contriteness for a foolish error, and with politic apologies to Mark Twain, I am happy to note that the report of the death of John E. Costigan in the last issue was exaggerated—to put it gently. It was John F. Carlson who died just as the *Britannica Special* went to press. Mr. Costigan is very much alive and active creating his nostalgic views of rural beauty. We are sorry and yet glad.

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# 11 paintings

of  
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modern painters

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## THE READERS COMMENT

### Palette Problems

SIR: Just a hasty suggestion. Being a reader of your enlightening and interesting publication, I'd like to offer a new title for your present "Dirty Palette" column. I would suggest the "Peeping Palette" as being more appropriate and a trifle less offensive to the sensitive souls who resented it via the mail. The eye in the palette suggests the title anyway. Right?

—B. W. NICOLSON, New York.

### Objects to Marsh Cover

SIR: I wish to register a protest against your publication on your cover of Reginald Marsh's painting. It is debasing enough to give such a subject the prize, but I am surprised that you would disgrace THE ART DIGEST with such a cover. Any cartoonist with lewd enough mind could draw such a subject, and almost any photographer could snap such expressions. What has it to recommend it? If art is to live and prosper and fulfill its place in the world, it should look upward to the sublime. Who among us likes to see a beautiful white marble statue covered with mud?

—MRS. CHRISSIE HOTSON, Walden, Conn.  
Ed.: What about Hogarth and Rowlandson?

### Tattoo Dept.

SIR: What many of us in the Navy need is a good non-objective tattoo. I think that you should run a contest offering suitable prizes. Of course the tattoos submitted will have to be judged not only on aesthetic merit but also on the basis of adaptability to the requirements of the medium involved. As such the tattoo ought not to cover more than nine square inches of flesh, nor should it be difficult of application; in that the ordinary broken down tattoo artist should be able to follow the outlines. Only the tattooer's usual hues of red, blue, green, black and skin should be used.

Reprint the better tattoos in THE ART DIGEST and then, like the Carnegie Museum, offer one prize for the most popular based on your readers' decision, and one prize for the most meritorious. The judges should be any tattooed lady, the first intoxicated sailor you meet, and yourself.

Come to think of it, everyone should have a good non-objective tattoo.  
—H. S. DAVIDSON, RDM 3/c,  
U.S.S. Pondera.

### Speeding Age

SIR: Thanks for the review of my show. If your Mr. Wolf hadn't rushed me into fifty-one years of age six months in advance, it would have pleased me more. Life is short enough for an artist without having anyone speed it up.

—ALFRED H. LEVITT, New York.

### Too Much Abstract

SIR: I hate to see you giving the major portion of your space (Jan. 15 issue) to the extreme abstractionists. Give us more sound Contemporary American Painting. I like your editorials, Evelyn Marie Stuart and Maude Riley's comments.

—KATHRYN HAIL TRAVIS, Hollywood

### Calendar Criticism

SIR: Have you seen the 1945 Pepsi Cola Calendar? It is wonderful what a mess a person can make with paint.

—MAUD MILLER HOFFMASTER,  
Traverse City, Mich.

Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.40; Foreign,

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\$3.40; single copies, 25 cents. Not responsible for unsolicited manuscripts or photographs. Previous issues listed in The Art Index. Editorial and Advertising Office, 116 East 59th St., New York 22, New York. Telephone Volunteer 5-3570. Volume XIX, No. 14, April 15, 1945.

The Art Digest



Vol. 19, No. 14

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# THE Art Digest

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April 15, 1945

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Madame Monet et l'enfant: CLAUDE MONET



Les Grand Boulevards: CLAUDE MONET

## Memory of Monet Honored for the Benefit of Giverny's Children

THE LOAN EXHIBITION of paintings by Claude Monet, at the Wildenstein Galleries, is the largest showing of his work ever held in this country. This splendid group of eighty canvases not only affords a comprehensive view of his

oeuvre, but it emphasizes his continuous, prodigious output throughout a long life; even in his eighties with seriously impaired vision, he continued to paint, completing his famous *Nymphaeas*.

Monet did not, of course, invent im-

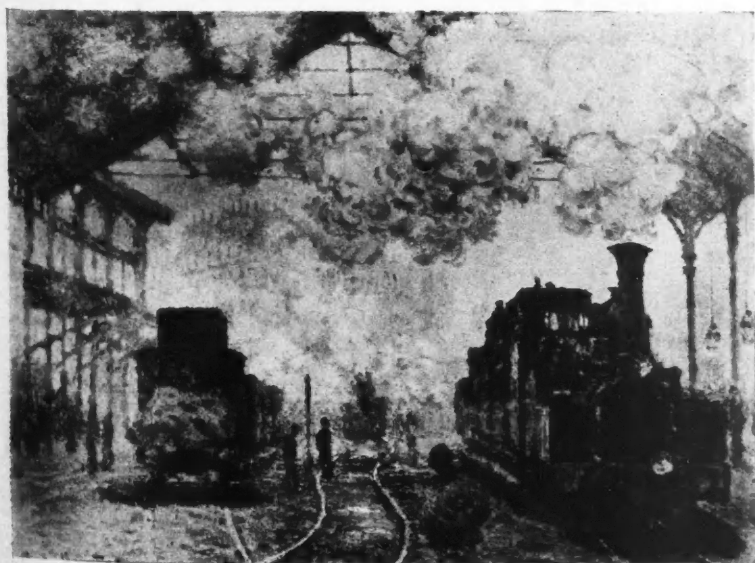
pressionism, for it is to be found in various forms throughout the whole course of painting. But he did develop it into a highly personal expression. Before him, Delacroix had affirmed the principles of divisionism—*le procédé de la tache*—when he said: "Touches should not be actually blended. They blend naturally at a given distance. . . . Color thus obtains more energy and freshness."

Monet early turned to landscape painting, wearying of figure pieces; such a *tour de force* as *La Japonaise*, shown here, was merely a pretext for arranging a brilliant color scheme. His early association with Manet, Courbet, and Boudin influenced him in divergent manners. Manet's doctrine that the artist should look at nature through his own eyes and paint what he sees, not what he knows to be there, was consonant with Monet's own convictions of chiaroscuro and from formal geometric plan reflects Manet's procedure as do the broad, flat planes and the blacks, whites and grays of many of his canvases. *La Plage de Sainte Adresse* is one of his paintings that suggests Manet, as *Bateau à Féchamp* brings to mind Courbet's vigorous handling and stark realism.

But he early enriched this cool palette. In *Honfleur*, painted in 1870, the

[Please turn to page 26]

La Gare Saint Lazare: MONET



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Leçon de Danse: EDOUARD DEGAS

## Six French Impressionists Meet in New York

"... Someone should tell M. Pissarro forcibly that trees are never violet, that the sky is never the color of fresh butter. . . . Let us try now to make M. Degas listen to reason; let us tell him that art consists of certain elements commonly called design, color, technique and inspiration. Let us try then to explain to M. Renoir that the flesh of a woman is not a lump of meat in the last stages of decomposition, with green and violet streaks such as one might think would denote the final putrefaction of a corpse. . . ." From *Le Figaro*, Paris, 1876.

The Carroll Carstairs Galleries joins the Durand-Ruel and Wildenstein Galleries in a tribute to the French Impressionists, so scathingly denounced in the foregoing quotation, in a current exhibition of six impressionists comprising Renoir, Manet, Monet, Degas, Pissarro and Sisley. The paintings to be seen are top notch examples from the brushes of these 19th Century revolutionists.

One in particular of the three portraits by Renoir ably demonstrates that the painter could make a small sketch exciting as a large masterwork, as in, *Portrait de Femme en Toilette de Ville* (reproduced here). From the collection of Mr. and Mrs. Marshall Field, it appears in reproduction a large work but is in reality a thumb box color note incorporating the same quality found in many of the more "important" canvases on view. His *Jeune Fille en Robe Rouge* is a lesson in how vermilion and crimson can be made to harmonize, while *Fille du Moulin de la Galette*, a small portrait of a pink-clad model in a red hat, is notable for the golden light playing about her head and shoulders.

A magnificent Degas (reproduced here) titled *Leçon de Danse* formerly exhibited at the Metropolitan, is poignantly stirring with its silver-grey figures and is a masterpiece of composition and figure painting. The artist is also represented by a race track pastel

of high quality titled *Les Courses*. Mr. Carstairs has managed to include several first-rate Monets in the show, despite the demands of the current memorial show of that artist's work to be seen at Durand-Ruel.

Two works by Edouard Manet are to be seen. *Sur Le Blanc* by that artist, a pastel on canvas is a facile portrait sketch of a girl in a flowered hat, while *Voilers et Mouettes* might almost be a hasty sketch by Boudin. Two fine studies of the Tuileries by Camille Pissarro are mature examples of that painter's art. *Jardin des Tuileries, Automne* incorporates figures that actually seem to promenade upon looking at the canvas for several minutes. *Jardin des Tuileries, Matin*, is a triumph in painting diffused light.

Alfred Sisley, perhaps the least emotional of the six impressionists here shown, is well represented by two works.

—BEN WOLF.

Portrait de Femme en Toilette de Ville: RENOIR



## Degas and Renoir

AN EXHIBITION of many allurements is the joint showing of pastels by Degas and of oils by Renoir, at the Durand-Ruel Gallery. The contrast secured by the presentation of the two mediums is no more definite than the contrast in the attitude of each artist towards his theme. Renoir's sensuous delight in visual beauty, revealed in the virility and voluptuousness of his canvases is strikingly opposed to the contemptuous attitude of Degas towards his subjects—not antagonism nor malice so much as a clear, cool perception of their innate banality.

The curious blending of the classical basis of the work of Degas with the new, completely opposing ideology of Japanese art as well as with the procedure of luminism, gives a special, provocative character to his paintings. In the figure pieces shown here, women entering or leaving the bath, distinguished draftsmanship builds up form with flexible, synthetic line, while the splendor of broken color and vibrating light permits the artist not only to gain transiency of pose and freedom from geometrical design, but further allows him to present the familiar in an unfamiliar aspect. Degas expressed this aim as "painting the things that everyone had seen, but never looked at," transcending literalism through the vividness of the expression of his personal reactions to his themes.

The six canvases by Renoir reveal different moments of esthetic conviction, varying steps, as it were, towards the final goal of his consummate expression. The frigid, classical perfection of the early *Femme nue* is far removed from the mobile figure of *Baigneuse*, hung near it, which is endowed with palpitating life throughout its sound, yet fluent form. In this painting the arbitrary control of light, which Renoir came to employ, marks his freedom from the limitations of naturalistic illumination and his gain in color force.

*Femme couchée*, a reclining nude, indicate's the artist's study of the Venetians, particularly Giorgione, yet it transcends the Venetian figures in its dynamic quality, its aliveness and unescapable suggestion of nearness to life and living. *Les Baigneuses au Crabe* (see cover) is one of the high spots of a showing which is actually all high spots. In these weaving figures of nudes there is not only an amazing sense of substance and exquisite textures of warm flesh, but the impression that Renoir has discovered in them rhythms that parallel those of nature, and so become an integral part of the scene in which they are placed, not figures placed in effective poses. Note the rhythmic flow of the brush strokes in the sweeping, concentric design.

*Baigneuse assise*, a seated nude, is the full realization of Renoir's final achievement of fusing line, color and form into one expression of splendor, in which scintillating light does not appear to fall upon the figure, but seems to stream from it out of the canvas. All the sensuous color notes, the flowing planes, the richness of surfaces merge into a single resplendent organization in complete totality of effect. (Until May 5).—MARGARET BREUNING.



## Passionate Art of Georges Rouault

THE EXHIBITION of works by Georges Rouault, at the Museum of Modern Art, produces a torrential impression, the pouring out through many years and in many forms of an intense, passionate nature. The desire for creative freedom, the following of personal impulse that marked the work of the Fauves, rather than any procedure in common, is felt in all his output, although his actual connection with the artists who might be grouped under that label was always a decidedly loose one.

The realization comes to the visitor in this large and imposing exhibition, how much the Post-Impressionist, the Fauve, the Expressionist—often one and the same—widened the esthetic interest of the public, once it had begun to be interested in this new ideology of artistic expression. For with the absorption in realistic veracity of record of different momentary phases of natural objects under varying aspects of light and color, the pursuit of the long-recognized aim of the artist, beauty, was still the impressionist goal. With Rouault and his contemporary Fauves, nothing in the nature of the object carried weight but its transformation into art through dynamic expression.

The movement, termed Fauvism, with which Rouault's early work is associated, began before the opening of the twentieth century and was conditioned in large measure by a profound disillusion with life and a deepening sense of its futility and degradation which was increased by the World War. Not only was anything permissible as subject matter, but its development was in new and uncompromising, even aggressive, terms.

Rouault's early training as a glass painter is too well known to require comment, appearing so often in the framing of glowing color in dark arabesque of enclosing lines, frequently suggesting gothic windows, in which the light irradiates flaming, unmodulated colors in a stylized formality of design. His later study and long association with Gustave Moreau, whose painting assembled a mosaic of jewel-like color, may have been an added influence in this direction. Moreau's superficial mysticism and literary symbolism had no rapport with the deeply religious spirit that animates Rouault's poignant rendering of sacred themes. In *Christ Forever Tortured*, in *The Crucifixion* or the agony of *Head of Christ* (in oil on porcelain), Rouault speaks with such passionate accents that it is almost unendurable to realize the statement.

In the figures of prostitutes of his early work, the forces of evil and the degradation that involves both body and mind become concrete facts—it is not the repulsive presentation of these women, not the mere visual impact of these brutalized creatures that makes impression, so much as the condemnation of the corruptness of a world which has fostered such conditions. In such paintings Rouault reveals himself as the moralist, but, also, as the realist and the romantic which he is basically.

In so large a showing, embracing



*Christ Mocked by the Soldiers: GEORGES ROUAULT*

paintings, lithographs, etchings, it is impossible to single out the items which illustrate his varied development of expression. But the contrast between the early canvases such as *Clown*, (1907) with its magic of loosely-washed color and broken lines of calligraphy and the later works such as the monumental *Old King*, where the varied impastos of color seem to struggle out of each other in a magnificent frenzy of expression, is apparent. Cezanne's influence is plainly discernible in many of his works and both Daumier and Forain come to mind in the really terrific satire of *Three Judges*, which possesses a certain cosmic grandeur in its completeness of expression.

The prints deserve a chapter by themselves comprising different forms of work and various esthetic convictions. Among the lithographs the brilliant portraits, direct, swift summing up of personality in simplified terms, are remarkably distinct from the intricate complexity of the colored etchings, such as the series of *Le Cirque de l'Etoile Filante*. The tonal richness of the lithographs and their many refinements of handling make, perhaps, a greater appeal than the more highly elaborated color plates. The romantic note of the lithographs shown here, part of his illustrations for a book of his own poems, disclose a vein of sentiment not often associated with his work.

But it is not for his power to portray

the meaningless existence of the *petit bourgeois*, his ability to echo the insouciant gayety of fairs and the circus, or his gift of harsh castigation of moral obliquity that will cause Rouault's work to live, but his distinctive gifts as a great creative artist. It is good to know that, having survived the miseries of two wars, he is, at the age of seventy-five, working with freshness and freedom and may yet give new proof to the world of his innate gifts.

James Thrall Soby has contributed to the richly illustrated catalogue of the exhibition a carefully documented and discriminating consideration of the artist's life and works. The exhibition continues until June 3.

—MARGARET BREUNING.

### United Nations Art

An exhibition of the art of the United Nations will open at the De Young Museum in San Francisco simultaneously with the forthcoming conference on International Organization to be held in that city. Each country in the family of United Nations will be represented by examples of fine and decorative arts, both old and contemporary. The United States State Department and representatives of the various governments to be included, as well as museums and private collectors, are reported to be generously cooperating in this wedding of art and diplomacy.

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La Vallée de la Loue: GUSTAVE COURBET

## A Century of French Seen in New York

PAUL ROSENBERG greets the Spring with a selection of paintings by French artists of fame, the earliest being Corot, the latest, Picasso. While it isn't notably a "harmonious" show (you couldn't expect a century of French talent to perform in the same key), the display has an important feeling. There are no slight inclusions and logical progression is indicated by the examples put forward.

After Corot, whose low-keyed evening landscape, *Moulin à Etretat* is shown, comes Courbet with one of his big rock paintings in the *Vallée de la Loue*, the sloping green meadow cloaked in afternoon shadow and the sky a ringing blue overlaid with cirrus clouds. The sparkle of light in this landscape and its clear tones marked a definite break with the Barbizon painters' formula of brown for trees and grasses. In fact, Courbet went so far in the representation of light and its effect on color, that the Impressionists whose concern was mainly this, did not really outdo him.

Pissarro is represented by two rather smoothly painted views of Paris, both of them subdued in color, much of the blending being done on the palette. His *Place du Théâtre Français*, painted in 1898, is impressionistic mainly in the indication of the many pedestrians and cab and horsecar passengers, who are dabbed on brightly, rather than in the treatment of the setting—which is painted in an over-all pinky-tan. In the anteroom, however, is a Pissarro which represents the Impressionist movement better than anything in the show proper. Monet's *Moulins à Zamdam* is a compromise, too, between realism and impressionism. By comparison, Manet's *M. Hoschedé et sa Fille*, about as far from Salon art as Manet ever went, is really quite daring.

The Cézanne shown is something of a disappointment. It's an interesting study of objects and figures but hardly serves to represent Post Impressionism nor to indicate the stature of this great figure in modern art. By Renoir is the oft-exhibited painting of a dead pheasant, done in his best Salon manner and quite remarkable as a still life painting for any age or clime. Matisse's bright

and rapid painting, *Carnaval à Nice*, though dated 1924, could be pointed to as of Fauvist exuberance—beside which the large *Le Chevalier* by Braque is sober indeed. The black and brown paint appears pigmentally lifeless in spite of the strength and grandeur of the design.

Mr. Rosenberg held himself to one Picasso in this display—a still life, *La Fenêtre Ouverte*, 1937. Although much of it is black, also, it is animated by the indication of a net or other mesh thrown over the foreground table and is elegant on all counts—being of unusually persuasive construction and totally innocent of extra-meaning. The exhibition continues through the month and to May 5.

—MAUDE RILEY.

### Hudson River Comes to Whitney

The Hudson River School, so called, a group of American landscape painters of last century, was collected in comprehensively exhaustive fashion by the Chicago Art Institute's Mr. Frederick A. Sweet. On April 17 the exhibition totaling 164 paintings will open at the Whitney Museum of American Art on New York's West 3th Street.

Officially titled "The Hudson River School and the Early American Landscape Tradition," the exhibition was first shown in Chicago and reviewed for the *Digest* by C. J. Bulliet, art critic for the *Chicago Daily News* (see March 1st issue). Included are the romantics of the East: Thomas Doughty, Thomas Cole, Asher B. Durand, Cropsey, Kenset and Whittredge. Among the "earlies" are Washington Allston, John Trumbull, William Dunlap and John Vanderlyn. The dramatists who turned westward in search of the picturesque were: Frederick Church, Albert Bierstadt and the painter of Indians, George Catlin. Fifty artists are represented.

The Whitney exhibition will be open to the public daily except Monday from 1 to 5 and continue through May 16.

## The Camera Does Lie —Via Man Ray

MAN RAY is famed as a photographer. His camera has been exposed to the greatest assortment of inactualities ever brought before the instrument "that does not lie." For Man Ray is considered "the American influence in the Surrealist group" which centered in Paris earlier this century. His associates were Ernst, Leger, Picasso, Breton. All of them collected *things*—perhaps not to the extent Laurence Vail does today for the fashioning of surrealist bottles. But Man Ray's things were the lenses and attachments a photographer uses. And after playing with gadgets of this nature he began to construct "objects."

This month Julien Levy holds a show of the photographer's paintings, drawings, photographs (called Rayographs) and "Objects of My Affection." The artist does not wish his works considered as experiments. "I leave all experiment to those who approach these works. . . . The success of the experiment is in proportion to the desire to discover and enjoy." The pictures and things are "designed to amuse, bewilder, annoy or to inspire reflection, but not to arouse admiration for any technical excellence." One of the ways the spectator may discover and enjoy is to face the flexible mirror called "Self Portrait" which inspires reflection, it is true, but which may also bring amusement and annoyance in quick succession as the visitor presses the buckling surface with his fingers, getting versions he does and does not like of himself. This is one of the Objects. Another is *Silent Harp*: the *Violin d'Ingres* of a frustrated musician. "He can hear color as easily as he can see sound."

Well, that's the way it goes. This is a sort of inside-out exhibition. The plasmas and moving objects that Man Ray photographs are relegated to a file box along with the watercolors and drawings advertised. Were it mine to say, I would put the objects in the box where they could be fished out as from a grab bag and exclaimed over, and give the room thus freed to the Rayographs and watercolors. Some of them are very attractive indeed. Particularly a watercolor series called *From a Cactus Garden*. They, too, are not technically proficient but are spontaneously refreshing and quite as original and bright as such irresponsible arrangements may be, coming from the hand of one who has been involved in it all for the greater part of his life.

Of the paintings it can be reported that some are very ambitious: *Leda*, composed of cones and an egg; *La Fortune*, a billiard table set in landscape; *Immaculate Conception*, a lateral panel divided by diagonals and painted in four sections of pearly grey into white. Most unrelenting in its attractiveness—to the point of stealing the show—is the linked panels called *Revolving Doors*, non-objective paintings made in Paris back in 1917 and reproduced then in color for use as floor screens. A hundred were made at that time; only two remain; the original is exhibited. Exhibition continues through April.

—MAUDE RILEY.

## Maillol Memorial

THE FIRST COMPREHENSIVE Memorial Exhibition of the works of Aristide Maillol is currently being held at the Albright Art Gallery in Buffalo. The great French sculptor, who was killed in an automobile accident near his native town of Banyuls last year at the age of 83, is represented by one hundred examples of his work that have been assembled from museums and private collections. Seven life-sized figures and forty sculptures in various materials make up the majority of the collection which includes as well lithographs, wood-cuts, etchings and illustrations from classical texts. A 128 page catalogue with a critical introduction by the Gallery's Director, Andrew C. Ritchie has been published by Curt Valentin in connection with the exhibition.

Important items included are: *The Venus* and *The Summer* owned by the St. Louis and Denver Art Museums, respectively; *Ile de France* from the Museum of Modern Art; *Torso of a Young Woman* and *Monument to Debussy* from the Goodyear Collection; and *Night* from the Gallery's own collection. Also included are photo-murals of the artist's First World War Monuments. Exhibition continues until May 23.

### Finck Finds Favor

News has been received here that the Philadelphia portrait painter Furman J. Finck's painting of Dr. Damon B. Pfeiffer has been awarded the popular prize in the Worcester Art Museum's exhibition of Contemporary American Paintings. The award of \$200, made March 11, was determined by the vote of visitors to the exhibition. The artist, at present an instructor at Temple University's Tyler School, is an alumnus of the Pennsylvania Academy of the Fine Arts and was awarded that institution's Cresson Traveling Scholarship in 1924.

*Night*: ARISTIDE MAILLOL. On View at Albright Art Gallery



April 15, 1945



Nude Over Vitebsk: CHAGALL

## How Eleven Moderns Look at the Nude

AT THE Pierre Matisse Galleries for the remainder of this month of April there hang eleven nudes by modern painters, mainly French. As Mr. Matisse says, the nude has been always with us in art and is no doubt here to stay. He reminds that among the very first artistic manifestations back in the Paleolithic Age, the figure of woman, usually nude, was much in evidence. Today, even those artists most interested in breaking with precedent and piquing protests where they may, find the natural form of woman indispensable to their art.

There is Chagall. Addicted, anyway, to floating forms and gently feminine spirits playing angelic roles of inspiration and love, his painting of a *Nude Over Vitebsk* (the city of his birth), is

one of the most completely relaxed floatings we have seen; the most deferential view of woman's form. Lying on a drapery, the long white form fills the upper part of the picture and a street and its buildings compose the lower. A vase of red roses is the linking upright form.

Balthus, not very much exhibited these days, puts forth the most mundane painting of the lot—a number of people dressing Cathy, a double-jointed girl of no particular allure. Pascin, Dufy and Matisse use the nude in thoroughly French Modern fashion: as an utterly natural object to which is given full attention—all properties being kept as inevident as possible. Picasso has employed the undraped figure for the experimentations in cubism which absorbed him from 1908 to 1912. Miro's 1919 painting of a girl with mirror is only one step beyond cubism, the central figure with its shaded parts blocked in straight-edged planes serving to further the determined scheme of the painting rather than claiming a role of glorification for its own sake.

By Modigliani is a tenderly modeled red-haired *Jeune Fille*, a most fair canvas of a beautifully proportionate figure. Matta is represented by *Les Pleurs*, otherwise called *Girl Crying*, and reproduced in the March 15 *Digest*. This girl, and the one by Masson called *Nu à la Flamme*, are without heads. They are described with outlines which draw their separate compulsions from the particular kind of fret these artists are in—two young ones on whom expectant eyes are turned these days. Tamayo is the eleventh artist represented and he shows a Mexican woman fruitseller painted in dark and inflammable tones.

—MAUDE RILEY.

### Wyeth Watercolor for Oakland

The Mills College Art Gallery, Oakland, has announced the purchase of Andrew Wyeth's watercolor, *The Pasture* from Wyeth's recent California show.





Winter Sports: SGT. HENRY BANNARN

## Negro Artists Hold Fourth Annual in Atlanta

By Hale Woodruff

THE 91 PAINTINGS, sculptures, drawings and prints which make up the 4th Annual Exhibition of Art by contemporary American Negro artists at Atlanta University represent the trend which these artists are pursuing today. The works encompass a divergence of subjects, styles, and artistic viewpoints all of which reflect the many environmental and artistic influences under which the artists live and work. If a general statement can be made on the exhibition as a whole, it is perhaps best expressed in the words of Mr. Walter Pach, who served as a one-man jury in the selection of the works displayed and the awarding of the prizes. Mr. Pach concluded that, "If the works possessed any sort of common denominator, it was one of hope, of assurance, and of a healthful look into the future."

Almost devoid of those "racial" qualities so often sought in the Negro artist, the works stand out simply yet forcibly as another presentation of American art. While not all the better known artists submitted to the exhibition, it is a rather accurate cross section of art by the American Negro.

A purchase prize fund of \$1400 created by the University and Mr. Edward B. Allford, Director of the International Print Society, was distributed among 10 exhibitors. The top award of \$300 went to young John Wilson, of Boston, for his painting, *Portrait of Claire*, done in rich browns and blues. A thinly painted work, it possesses a vigor and strength which gives it a unique distinction. Sgt. Henry Bannarn, of Minneapolis, took the 1st landscape prize of \$250 for his *Winter Sports*. A large *Self-Portrait* by Sgt. Frederick Flemister was awarded second prize.

*African Youth*, a terra cotta, won for Sgt. William Artis, now in Italy, first award of \$250 for sculpture, while Richmond Barthe, of New York, took the \$100 second award with his *Faun*.

Warrant Officer Robert Willis struck a new note in his watercolor, *Pacific*

*Movement*, which received 1st award of \$125.

Second award of \$75 went to Marjorie Brown, of Atlanta, for her well designed *The City is a Pattern*.

Three Print awards of \$25, \$15, and \$10 were given respectively to Cpl. Mark Hewitt for his excellent scratch drawing, *Fort Devens, 1943*; to Jenelsie Walden, of Chicago, for her lithograph, *In a World Alone*; and to Margaret Goss, of Chicago, for *Friends*.

Other noteworthy entries include *Summer Storm* by Frank Alston, *Seated Nude* by Charles Brice, *Expectancy* by Charles White, *Charleston Market* by Ellis Wilson, *Crucifixion* by Horace Pippin, and *The Dilemma of Three Artists* by Sgt. Cecil Nelson.

Atlanta University is doing a commendable job in expanding its own collection through its Negro Annual, but perhaps more important is the encouragement it is bringing to the artists themselves—so essential at this time.

## Portraits of Warriors

LATE LAST FALL, Portraits, Inc. assembled a large loan exhibition entitled *Portraits of Warriors, 1776-1945* (see Dec. 15 Digest). At the time we remarked that it would make an ideal traveling show.

On April 17 an even larger version of this exhibition opens in the auditorium of John Wanamaker in Philadelphia, under the joint sponsorship of the store and the Eastern Pennsylvania Women's Division of the War Finance Committee. Among the additions to the extensive representation of our national heroes (from Revolutionary times to World War II) which were researched and collected by Mrs. Helen Appleton Read and Mrs. Lois Shaw for the New York showing, are portraits of Andrew Jackson and Stephen Decatur by Thomas Sully, Rembrandt Peale's *Andrew Jackson*, Houdon's bronze of John Paul Jones.

Along with the 75 historical portraits there will be a display of medals, citations, ribbons and military decorations.

The exhibition, which will continue through April with a continuous program of special events, is an ideal one to serve its purpose of stimulating the sale of War Bonds.

## Gouaches by Betty Parsons

A visit to the current Midtown Gallery exhibition of gouaches by Betty P. Parsons, exhibitions director of the Mortimer Brandt Galleries, will prove a nostalgic experience for New England enthusiasts. The artist has chosen that picturesque section of the country as her locale and has painted many familiar landmarks of Rockport, Gloucester and Provincetown.

Particularly noted were: *Low Tide, Provincetown* with its ever-present seagulls and incorporation of brilliant blues; the well-handled rococo trim of the typical New England house as shown in *Groceries*; the solemnity of *Cemetery, Rockport*; the well composed *Yacht Club, Rockport*, and the loose technique of *Houses, Rockport*, authentically depicting a group of buildings at low tide. The exhibition will continue through April 28.—BEN WOLF.

*Rockport, 1943*: BETTY PARSONS. On View at Midtown Gallery



*The Art Digest*



## Kootz Opens Gallery

SAMUEL M. KOOTZ is an ardent and articulate defender of modern art. A few summers ago he filled the art pages of the *Times* with persuasive "letters to the editor" as spokesman of the then fledgling "Bombshell Group," and in 1943 published *New Frontiers in American Painting* (he has also published mystery stories, one with an art background, and has just completed a play).

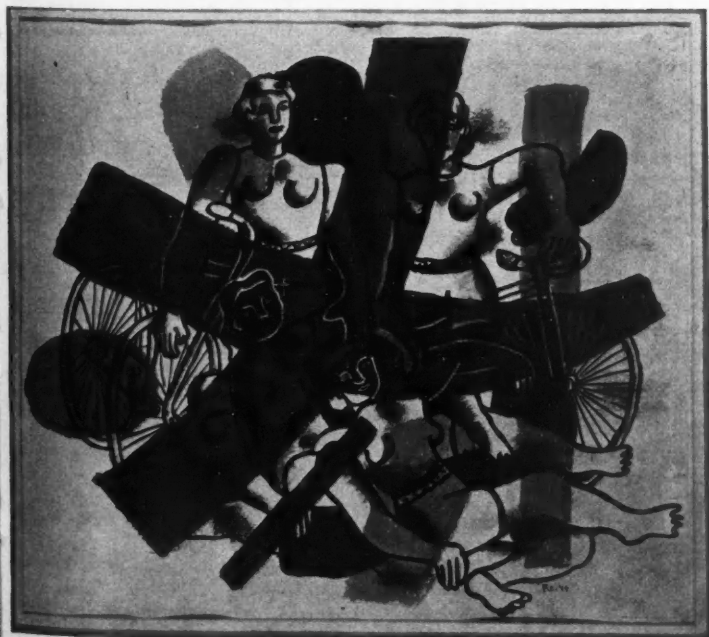
Since Mr. Kootz designated Leger as one of the great modern "inventors" in his book—along with Picasso, Mondrian and a few others—it is fitting that his work should be featured in the debut exhibition of the new Kootz Gallery. There are dozens of them, from largish oils to small gouaches and ink drawings, and a very gay and attractive showing they make, too. Bicycles are all over the place (a little while back Leger was concerned almost wholly with bathers); riders in daguerreotype poses, the men in Gay '90s mustachios, hats and haircuts, while the feminine contingent often wear strictly mid-twentieth century bathing suits. There is an unusual—for Leger—air of spontaneous abandon in many of the smaller near-abstractions. But one knows that this artist is one of the most cerebral of living painters. It is no accident that bits of color, line, a wheel here and a broken plank there come together with such utter rightness of design.

One painting each by four less known artists who complete, for the moment, the gallery group, hang together in another room. Baziotes' all-over patterned abstract *Still Life* in cathedral colors, glows like Gothic stained glass in late afternoon light. Holty's *Warrior*, too, approaches all-over abstract design, and is full of an extraordinarily inventive variety of shapes that have a cut-out look as placed, in fairly limited color range, on a white background.

Glarnier, a Swiss artist, practically

[Please turn to page 31]

*Bicycle Riders: FERNAND LEGER. On View at Kootz Gallery*



April 15, 1945



*La Grande Julie: LEGER. On View at Valentine Galleries*

## Fernand Leger's Bicycle Themes

FERNAND LEGER's theme of bicycle riders at the beach and beside the road has already gone far enough in variations to be comparable to the *Plongeurs* series. Bathers and divers at the port of Marseilles, whom Leger contemplated while waiting for passage to this country, were the inspiration for a succession of plaited and tumbling figures, developed in strong outline and definitely placed blocks of simple colors.

Now, at the Valentine Galleries, Leger exhibits 23 new paintings and the majority are of cyclists not cycling, but

"facing the camera." Last year, a touch of Americana came into the paintings Leger showed at the same gallery. Old dog sleeping under a wagon had pioneer intimations and there were other boots-and-saddle allusions to be felt in these strongly decorative arrangements. Now he's moved up to the Victorian era of our history. Straw hats are worn level, feminine waists are pinched in. These compositions slightly resemble the lineup before the tripod camera known to college teams, family groups or courtship parties of fifty-sixty years ago. Yet, as usual, the paintings are so strongly Leger that any one of them would be recognized as such from across the street or down the block.

*Four Acrobats* is the chief work in this show. Blue flesh-and-muscle undulations have been plaited into a solid mat of limbs and this is bordered with buff color. The painting is in no way ingratiating but it is surely impressive.

In more informal compositions, of which there are a number of small ones with butterflies, a new periwinkle blue has been introduced. It is as pleasurable as a certain yellow he uses is distressing. But when that yellow is a flower in the hand of *La Grande Julie*, the tiaraed cycling queen in orange jumper, it works out all right—even splendidly. The twist given the cycle in this picture will surely be enjoyed by all. In fact, since Leger has joined the bicycle brigade he shows the first sense of humor he's ever displayed.

—MAUDE RILEY.

### \$5,000 for Illustrations

The current issue of the *New Yorker* carries an announcement by the Limited Editions Club that tells of a competition in book illustration for American Artists with a first prize of \$5,000.



Mrs. Hamilton McK. Twombly: JOHN S. SARGENT

## Portraits of Americans by Americans

IT IS LITTLE WONDER that most people had forgotten that the National Association of Portrait Painters still existed as an organization. Founded in 1912 by a comparatively small but distinguished group of artists (among early members were Bellows, Duveneck, Glackens, Henri and Sargent) its last exhibition prior to the current one was held in 1925.

Portraits of Americans by Americans, which will be on view at the New York Historical Society through May 5, proclaims the Association still very much alive. The 97 paintings and sculptures by members, living and dead, and by a few invited guests have been assembled from public and private collections. For an organization that leans toward the traditional, the exhibition has extraordinary variety. Excluding extreme modernism, there is one of almost everything in the line of recognizable portraits.

The show holds a treat for that not inconsiderable group of people who feel that true elegance in portraits died with Sargent. The seldom seen Mrs. Hamilton McK. Twombly is one of his most brilliant performances, while Mrs.

Charles B. Alexander in shimmering white satin should prove no less a delight to Sargent fans. A very youthful Mrs. Theodore Roosevelt, Jr. is truly a "golden girl" as portrayed by John W. Alexander.

My own vote for "best in show" goes to Dr. David Hayes Agnew by Eakins (see Jan. 1 DIGEST), now owned and lent by Stephen Clark. Other canvases of unusual interest are Richard Watson Gilder by Cecilia Beaux, Charles Duveneck by Frank Duveneck, both combining fine painting and sensitive characterization; Mrs. Edward Everett Hale by Philip L. Hale, which exudes the wonderful personality of the sitter; and the gnarled and rugged character study of Captain Elijah Dyer by that renowned recorder of feminine beauty, Charles Dana Gibson.

Three portraits of children have particular appeal: Henri's well known Martche in White Apron, Cecilia Beaux' beguiling Cynthia, and R. Sloan Bredin's simply designed Jean in Costume. J. Stoddell Stokes by Franklin Watkins and Buffie Johnson by Alexander Brook are among some well chosen inclusions by non-members. Particularly noted in

a small group of sculpture are A. Stirling Calder's vigorous Robert Henri and Gertrude Vanderbilt Whitney's sensitively aristocratic General Vanderbilt.

A small room of early portraits, partly from the enormous collection of the Historical Society and partly lent by private owners for the occasion, includes work by Gilbert Stuart, the Peales, Trumbull, Morse, Jarvis, Inman and Durand.

Admission to the exhibition is free, but proceeds from the sale of a lavishly illustrated catalogue and contributions will be turned over to the Welfare Fund of the United States Naval Convalescent Hospital at Sea Gate in New York Harbor.—JO GIBBS.

## Pushman's Buddhas

THE GRAND CENTRAL GALLERIES (57th Street branch) are currently exhibiting the work of one of their most popular painters, Hovsep Pushman. The artist, who won his many admirers throughout the country for his dramatically lighted and burnished studies of Chinese gods and goddesses, does not disappoint his followers in the current show. With one exception, a portrait of his son, Arsene, the 14 pictures on display possess such titles as *Ever Enchanting Peace* or *Life's Open Book*. They are evocative of the same mood of peace and mystery and maintain the same level of painstaking craftsmanship which distinguishes all his work. Even in the portrait his characteristic color-patina is evident; for, though life-like, his son is revealed through many colored, muted tones, including a part-chartreuse forehead.

Armenian-born, Pushman lived long in Constantinople, where he precociously entered the Royal Art Academy at 11 years of age. Although he later studied in Paris at Julian's under various teachers, his Oriental background has dominated his painting ever since he arrived in the United States many years ago. His studio is now in New York City where he manages to live, according to gallery director Erwin S. Barrie, "in a dream world of soft flickering lights, taciturn Buddhas, aged textiles and hangings from the Orient. His is an existence entirely apart from the Occidental life of today."—J. K. R.

## Contrasting Sculpture

Two contrasting groups of sculpture are on view at The Pinacotheca where C. Ludwig Brummé and his wife, Blanche Dombek, are exhibiting jointly through April 21. Working in highly polished bronze and plaster, Brummé develops his abstracted, spiraling forms with varying degrees of success. *Rhythm of Pain*, one of the best fusions of form and spirit, is ably expressive, but *Christus* is modeled with too great an emphasis on pleasing sensuality to be convincing tragedy.

Miss Dombek is a more versatile sculptor who models with warmth and humanity. One of her outstanding works *Liberation of Paris*, together with *Defiance No. 1*, reveals good mastery of expressive form. *Weltschmerz*, portrait bust of her husband, is sound, vigorous sculpture while *Anne Lisa* is appealing for its sensitivity.—J. K. R.

## Wright Writes

S. MACDONALD WRIGHT, painter, is being featured during April at the Stendahl Galleries in Los Angeles. He shows eight paintings. But he writes four hundred and sixty eight words in answer to the "fatiguing question": why do you paint the way you do?

Because documents of exactly this sort seldom pass over a digest desk; and also for a confessedly shameless desire to show that artists can confuse even worse than critics, we reproduce here a few passages from the document:

"Having entirely outgrown the 'academicism' of my earlier intellectualist method, I began (in 1920) the search for a procedure which would serve me, in my mature years, as well as [the plastic base of the Synchromistic procedure] had served me in my youth. While the earlier procedure had its value as palpable form, brilliant and infinitely varied color-gamuts as well as a syncretic possibility in regard of angular and curved pattern, its greatest drawback was its very *raison d'être*, viz. its necessity for spectral color. Thus the first step in my search was both a negative and a positive one. . . . The semi-abstractation of primitive Synchromism gave way to a pictorialism whose animating subject matter was preponderantly Oriental. With this change I was able to incorporate certain aspects of linear rhythm but unfortunately the exigencies of the new style forced me to abandon a quality of *matière*—of paint texture."—M. R.

Hula Dancer: S. MACDONALD WRIGHT



Portrait of My Mother: BORIS MARGO

## The Cerebral Approach to Portraiture

PORTRAITS are decidedly in the limelight these days. One of the most recent displays is at the Mortimer Brandt Gallery, entitled *Portraits of Today by Painters of Today*. It is a provocative exhibition which emphasizes the tendency of the contemporary artist, commented on previously, to present emotional or cerebral ideas suggested by the sitter, or a vivid reflection of the artist's own reactions to the subject—an egocentric attitude characteristic of much contemporary art expression.

Sometimes the implications of these paintings seem rather cruel, as in the obscured face of the portrait by Walter Murch; the attenuated figure of a man by J. Solman; the florid insipidity asserting itself in the large canvas by John Graham; the deformation of the structure of the head in the portrait by Theodore Stamos; the tenuous form of the woman and her still more tenuous face suggesting "nobody at home" by James Lechay.

Some of the works are frankly romantic. Dorothea Tanning's alluring head of a woman embodied in a surrealist design comes under that heading, as do Tchelitchev's vivid face floating on a sea of color and Berman's monumental figure of melancholy. A portrait of a girl by A. Jan is pretty and colorful enough to be a calendar ornament.

Many of the canvases successfully combine the inner life of the sitter, as interpreted by the artist, with enough objectivity to suggest likeness as well as mental habit. Among these works is a forceful portrait of an artist, by Herbert Leopold, a cubistic canvas by Charles Shaw, the preoccupation of the sitter indicated by the books environing him; the pointilliste painting of an artist, by Arthur Frank; Ary Stillman's arresting presentment of a figure in an interior.

Perhaps, the most felicitous fusing of objective and subjective statement is the portrait by J. J. Dodge, in which the

mirroring lenses of the sitter's glasses reflect the world about him or his reaction to it. In either case, it proves a challenging canvas and, one instinctively feels, an excellent likeness. The seated figure, by Dante, its sound design heightened by the bold, white lines of contour and hair, and the flat patterning of planes that curiously secure an intensity of personality by D. Edson are other admirable examples of today's portraiture. The large canvas, by Boris Margo, is pure expressionism, in which a fervor of emotion, recollection of experiences and vehemence of color form a remarkably impressive effect.

Two portraits which attain a combination of psychological aura and realistic veracity in simplified, unforced presentation are by Maurice Sievan and Rand Warren. Two sculptures, a torso by Zadkine and a head by D. Schnabel, are high spots of an exceedingly varied and interesting showing. (Through April).—MARGARET BREUNING.

## Ariadna Liebau in Debut

Ariadna Liebau, whose paintings are currently to be seen at The Pinacotheca (through April 21), was born in Russia but spent most of her creative life, prior to her arrival in the United States in Germany and South America. It should not be surprising, therefore, to discover her first one man show in New York distinguished by varying styles, running from the Coptic through Paul Klee influence of some of the canvases, to the fanciful decorativeness of the South American pictures.

A sensitive colorist, Miss Liebau is best in the expressionist paintings such as *Way Back Home*, a finely-drawn nostalgic mosaic of Russia; *War in Russia*, another overall, representative design in black, red and white; and *Decadent Poet*, loosely sketched over a background of classical motifs. *Sad News*, is noteworthy for its color and formal patterns.—J. K. R.





*Familia Andina:* HECTOR POLEO

## Hector Poleo, Venezuelan, Impresses

AN EXHIBITION OF PAINTINGS by Hector Poleo, at Arnold Seligmann, Rey & Company Galleries (until April 28), is an astonishing event. To say that it is an impressive one seems to express little of the actual effect of this exhibition, for words have been used and abused so long that their meaning is scuffed out of them. Poleo is a young Venezuelan, who has never studied outside of his own country and Mexico, yet his work might imply years of close study of old masters, if it were not so thoroughly imbued with the modern spirit.

The technical performance of foreshortening, of great refinement in painting of hands and feet, of handling draperies, suggest the old masters' accomplishment, but the prevailing note of disillusion and futility ally him with contemporary work, while some of the canvases, particularly one in which over a strangely devastated landscape a wraith-like figure flees, has an appreciable flavor of surrealism.

The surety and breadth of the brushwork, the imperceptible passing of one surface into another, the sculptural modelling of the figures, all give the work distinction. However, the paintings are arresting, not only because of technical achievement, but also because of their quality of imaginative design.

Emotion is felt in many of the canvases, but it is subtly suggested, rather than explicitly asserted. *Madre y combatiente* with downcast eyes is the incarnation of sorrow; *De la tierra a la tierra* conveys the burden of loss that death brings through the dejection of

the figure with back turned to the spectator. Incidentally, the foreshortening of the recumbent figure of the dead man is a remarkable feat. In *Recuerdo*, the grief-stricken man and woman tenderly holding a child's doll, is the embodiment of grief.

There are some excellent portraits. In *Retrato* the man's head seems to surge out of the picture frame towards one, instinct with power and vitality. *Familia Andina*, a group portrait, in its fine relation of the figures and the individual characterizations is an outstanding item. In some of the canvases a fine black line accentuates contours, but in all the figures there is never any uncertainty of definition or edginess.

Itemizing this group of paintings does not give a clear idea of its character. One feels, when confronted by them, as Keats describes his emotions on looking into Chapman's Homer:

"I felt like some watcher of the skies  
When a new planet swims into his ken."

—MARGARET BREUNING.

### He Felt Like Noah

Mario Toppi, religious painter, who at present is carting produce to Rome from his village in the Sabine Mountains, is being shown at the Saint Paul Guild Gallery in New York. To his sponsor he wrote: "When your letter came, I thought I was Noah, feeling the same pleasure he had when the dove returned with an olive branch in its mouth. We have lived through constant fear . . . Tivoli and Subiaco exist no more."

## Schulein's Landscapes

FRENCH AND NEW ENGLAND landscape as interpreted by the Munich-born painter, Schulein, are currently to be viewed at the Knoedler Galleries through April 21. Though a native of Germany, the artist has spent the greater portion of his painting life in Paris. This fact has profoundly influenced his approach and your reviewer is in accord with the French critic who said of the painter: "It seems that Schulein was born by mistake outside our boundaries."

Large and simple color masses mark the majority of the pictures to be seen, although several of the smaller sketches such as the colorful and impressionistic *View of Gloucester* are almost Renoir-esque in treatment. A large work titled *Autumn Trees* is richly pigmented and intensely emotional. *Street in Boulogne-Sur-Seine*, oddly enough, is somehow reminiscent of the Bahamas and evokes memories of Nassau's peace and charm. *Normandy*, painted from memory in the artist's New York studio, is a particularly handsome piece with its adroitly indicated bridge leading into the canvas.

Many drawings and watercolors are included in which rough handmade papers are utilized with telling effect. Whistler and Pennell would have heartily approved of the artist's approach and technique in this department and indeed there seems to be more than a fleeting kinship evidenced. The present exhibition includes the painter's production over the last fifteen years and is his first show to be held in this country.—BEN WOLF.

## With Parisian Accent

PAINTINGS BY GRIGORY GLUCKMANN are being shown at the Bignou Gallery. This artist, a Russian, after long residence in Paris, came to America four years ago, where he has held exhibitions in various cities. One hardly needs to be told that he has lived and worked in Paris, for his work has a Parisian accent—not an echo of the *Ecole de Paris*, but a certain note of chic elegance and a discreet "nothing too much" that characterizes French art.

Gluckmann is an accomplished painter, giving solidity of plastic form to his figures with surety and facility of brushwork. His color is limpid and appropriate to his themes, the contrasts subtle, rather than striking, the textures of both flesh and fabrics finely realized.

*Solitude*, a disconsolate girl seated with her back to a restaurant table, confirms the evident dejection of her mind by the drooping gesture of head and body. *Tracy*, a girl's head, ably modelled, has tangible weight.

There are some nude figures. One, *Maia*, reclines at full length and is built of fluent bodily planes that possess a sense of tension and latent vigor. A few small nostalgic street scenes of Paris are also included. They seize the feel of place with economy of means. The extremely high finish or glaze of the canvases detracts decidedly from their effectiveness. It causes one to feel like going up and carefully wiping it off for the betterment of the paintings. (Until April 28.)—MARGARET BREUNING.

## Hale Woodruff

THE Illinois-born Georgia artist, Hale Woodruff, is showing paintings recently completed in New York during his two-year fellowship from the Rosenwald Foundation. They are on exhibition at the International Print Society through May 5. Woodruff, who has been on leave of absence from Atlanta University where he heads the art department, studied in Atlanta and later in Paris and Mexico. An emotional but controlled artist, he paints the Southland—its overworked land and underprivileged people—with intensity and vigor.

One of the most impressive pictures in the handsome show is *School in Georgia*, an indictment of a system where Negro children are permitted to attend classes only three hours a day and where "bewildered little girls sit in a crowded room with no equipment." Other fine figure paintings depict the dignity and patience of his people, as in the moving and expressive portrait of an old woman, *Octogenarian*, and one of a *Peasant Girl*.

The landscapes in the exhibition are rich and full in color and conceived with imagination and strength. The southern land, twisted by erosion into fantastic, tortured shapes, has been his subject for many years and continues to interest him, despite his fears (unfounded, we think) expressed in an interview, that his long residence in Georgia has made his approach too regional. "Art can be local but it should also transcend the scene. Reporting is not painting and I try to present the local scene in universal language." *Southland* and *Mississippi Wilderness* both make use of the soil's revolt against misuse (seen in the distorted land, the bared roots and bleached mule bones), to compose exciting canvases.

The watercolors in the exhibition are painted in loose, fluid technique and, like the oils, successfully fuse social comment with flowing rhythms of color and form.—JUDITH KAYE REED.

*School in Georgia*: HALE WOODRUFF. At International Print Society



April 15, 1945



Good and Evil: WILLIAM GROPPER

## William Gropper, Protester in Paint

WILLIAM GROPPER is a positive person, a fine and unusual artist. He has always had a conscience and an inner necessity to use his art (first, and still, in excellent cartoons as well as easel paintings) to lampoon, point out, and dramatically satirize wrong—to make people aware of their heritage and the ever present dangers involved in preserving it. In many ways he's the nearest thing we've had to Daumier.

There is plenty of his obviously passionate social protest in his current exhibition at Associated American Artists—an over large one-man show, by the way, which would have served the artist's reputation better with a little editing. Four of the new canvases belong to

his bitter series caricaturing Congress, deal with such specific subjects as Burton K. Wheeler as *The Isolationist*, and the flying fist-fight between Representatives Rankin and Hook in *Honorable Representatives*.

Another series of four paintings—some of them among the best in the show and the only ones without "protest" or "comment" of one kind or another—take American legend and history as a theme. But the passion and drama is all there. *Paul Revere* rides furiously in green moonlight; an out-sized *Paul Bunyan* laughs a mighty laugh while stepping from one lake to another (I've always felt that there was a touch of Bunyan in Gropper); *The Headless Horseman*, too, rides furiously against an unearthly wind, in an unearthly setting against an unearthly sky. *Rip Van Winkle* is one of the artist's most complex and successful compositions so far. It, too, has a gargantuan feeling, might easily be labeled "romantic."

All of which brings us to the point of the over-all impression received from the show. Along with, or after, being our number one protester in paint, is Gropper going to turn out to be our number one romantic painter? Some of the canvases—*Good and Evil* and *Life Boat*, for instance, hint strongly of the Tiepolo-Delacroix tradition.—JO GIBBS.

### Drawings Find Buyers

Encouraging proof that the American art public has accepted drawing as a major medium comes from Arthur Miller of the *Los Angeles Times* who reports that 24 drawings in the First Biennial of Contemporary American Drawing have been sold to date, making a total purchase of \$1,580, exclusive of prize awards. The exhibition, which opened late in February at the Los Angeles Museum (see *DIGEST* Mar. 1 issue), closes April 23.



*Saturday Night in New Orleans: CLARENCE MILLET*

## Southern League Opens 25th Annual

A QUARTER OF A CENTURY ago the Southern States Art League was founded to nurture art and encourage artists in the region bounded roughly by the Potomac and Pecos rivers, and the Gulf of Mexico. During the intervening years the League has done a tremendous job of acquainting the Southern artist with his public, both through the large Annual and through the circuiting of smaller shows throughout the region—from the important museums and universities to colleges, libraries and women's clubs in small towns.

The 25th Annual Exhibition is being opened in Birmingham, Alabama, where it will be on view throughout the month at the Public Library. It consists of 61 oils, 29 watercolors, 35 pieces of graphic work and 5 sculptures, many by nationally known artists.

The Blanche S. Benjamin prize of \$250 for the "finest and most appealing interpretation of a Southern subject" was awarded to Clarence Millet, A.N.A. The prize-winning canvas, titled *Saturday Night in New Orleans*, had represented the artist at the New York World's Fair. John De Groot won the Birmingham Public Library prize for the best oil painting with *Post-Season—Nags Head, N. C.*; Greta Matson, the Birmingham Art Club prize for the

best portrait with *Michael and His Master*. Prizes for still life and flower painting went to Estellyn Achning for *Texas Fungus*, and to Frances J. Gassman for *Spring in the Air*.

Two purchase prizes for watercolor were awarded: *Village Barn Towers* by Omar Carrington, to go to the Dallas Museum as winner of the George T. Lee prize; *Storm Over Bearskin Neck* by Elizabeth Lobinger, winner of Mrs. H. C. Dwelle's prize, to the Mint Museum in Charlotte, N. C. Mimi Murphy and Helen Remsen again won awards for their sculpture in wood and stone; John Kendrick Halliburton, director of the Springfield (Mo.) Art Museum, was given the craft award; the Lila May Chapman purchase prize for an acid-bitten etching went to Blanche McVeigh.

### Kuniyoshi Draws

The Downtown Galleries report an attendance of almost one thousand visitors during the first five days of the current exhibition of new paintings and drawings by Yasuo Kuniyoshi. Five of the paintings on view were sold prior to the opening, four more being purchased during the show's first week. *Room 110*, awarded the first prize at Carnegie, was purchased by the University of Nebraska.

## Hawaiian Scenes

PAINTINGS OF THE HAWAIIAN ISLANDS by Eugene Francis Savage, at the Ferargil Galleries, impress one not so much with their exotic beauty—although that is ably presented in many phases—as with a sense of some curious primeval survival unaltered and unalterable, refusing through eons of time any modification of its primitive grandeur of aspect.

The stylized forms of these canvases—mountains merely indicated by huge ribbings of rock, chasm and precipices apparently carved out of some impenetrable substance—become symbols of natural forces imposing themselves on the world in a majesty remote from actual experience. The brilliant clash of hues that seldom suggest local color intensifies this impression.

The small figures of natives occurring inconspicuously against this backdrop of awesome splendor may serve to give a sense of scale to the gargantuan character of the landscapes. But in general these little figures appear to have no connection with the locale in which they are placed; they appear to be bits of flotsam and jetsam blown across the scene and detract from, rather than contribute to its effect. Among the most effective items of the showing are: *Spring comes to Kona* (Hawaii); *Kamehameha*, and *Koolau Largo* (Oahu).

A group of landscapes with figures from Barnegat Bay, although carried out with the same soundness of design and brilliance of color seem trivial in comparison with the remoteness and almost archaic splendor of the Hawaiian landscapes. (Until April 15).

—MARGARET BREUNING.

## McCormick Costume Collection

In time to inspire the season's fashions is the Boston Museum's current exhibition of costumes of the past 400 years, from the well known Elizabeth Day McCormick Collection (on view through May 13). This is the first public showing of one of the world's most magnificent costume collections which was presented to the museum in 1943. The exhibition contains attires from England, France, Italy, Greece, Russia, North Africa, Turkey, Syria, Persia and India.

Selected by Gertrude Townsend, curator of textiles, the inaugural exhibition fills seven museum galleries with choice items chosen from the 3,000 articles dating from the 16th through 19th centuries which comprise the collection. The complete costumes are mounted on specially designed mannequins and an exhibition of modern clothes inspired by the display has been arranged by Filene's Department Store.

### Sisters Show

Two sisters from Raleigh, North Carolina, Annie P. Lovick and Mary P. Lynch, are currently exhibiting regional landscapes and still-life at the Studio Guild. It is understood that at the close of the current show the pictures are to be exhibited at the New York Public Library. Particularly noted were several colorful flower pieces in which department the sisters seem most at home.—B. W.

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## Reasonable Facsimiles

THE DURLACHER GALLERY follows its recent brilliant show of old masters (the theme was "St. Jerome") with an exhibition of sixteen paintings by a member of the Merchant Marine, Edward Melcarth (through April).

Melcarth fancies the old masters. And he paints the best he can in the manners of Rubens, Bronzino, Tiepolo and Delacroix. The effect given, by his paintings being shown at Durlacher, is that the gallery advocates not only the best of old masters but anything along that line that's available.

This is as shocking as Mae West being encouraged to write and play the part of Catherine the Great. In fact, I'm inclined to find it a more serious affront to the arts. For if Mae may be blamed for believing that jewels, intrigues, and some wisecracks make a queen and a play, she may be excused on one count at least—that of being herself in her interpretation of a queen. Yet this theatrical was not a success. Melcarth's performance is bad on all counts. First, he deliberately dons the cloaks of some pretty revered figures in the arts; and second, he fails to redeem his assumption by giving any personable interpretations to his many subjects.

In the anteroom, following precedent, are hung drawings by way of introduction to the major works. Done in brown ink and pen, for the most part, they might be placed traditionally as Baroque. Melcarth uses a curly line for building contours of nude figures and while he manages, in the *mêlée* of line, to touch off some animated postures, there exists the unresolved suspicion that he had not realized the figures before he commenced to draw. When you step into the room of paintings, this suspicion is confirmed. No amount of Delacroix red, Biblical robes, allegorical postures or Rubenesque glazes can persuade these paintings into a dignified place in the arts.

Melcarth paints *Ariadne, Venus and Mars, The Raising of Lazarus*; also the *Lindy Hop*, and some sailors and survivors of the present conflict at sea.—MAUDE RILEY.

### Kandinsky Bought

The Museum of Non-Objective Painting has announced the purchase of yet another canvas by Wassily Kandinsky—*Dominant Curve, 1936*, which is now on display at the Museum together with the 230 paintings comprising the definitive memorial show of the artist's work. The Museum now owns more than 100 Kandinsky paintings.



*There's a Man Going Around Taking Names: LAMAR BAKER*

## Lamar Baker Paints His Southland

LAMAR BAKER, a native of Atlanta, Ga., who studied painting at the Art Students League as postgraduate work, obtained a Rosenwald Fund Fellowship three years ago and returned to the South for subject material. After extensive Gulf Coast travel, he painted the "Southland" pictures now shown at the Weyhe Galleries in New York.

Curiously, Baker's memory of southern landscape causes him to paint it in harsh and repellent color; but when he paints his large-sized illustrations of Negro spirituals, which entail neither fact nor memory, he is bold in his use of bright hues. His tendency, in these obviously moralistic works, is to damn the South. This may be why he finds no beauty in its landscape. But his caricaturist view of the religiously inspired spirituals which he picturizes is hardly in keeping with the deep and moving sentiments of the songs. While he may be, in fact, genuinely concerned for the Negro who lives in the cotton field sections, his paintings do nothing to enlist sympathy for him—rather to make ludicrous that which is privately his most sacred path of retreat. Or so it would seem to this reviewer who finds that the paintings, with the exception of an

interesting one called, *There's a Man Going Around Taking Names*, do not rise above their literary intentions and fail to support themselves artistically in measure sufficient to offset the objections stated.

In the print medium, however, Baker has achieved some very comely impressions. An etching called *Cotton Field Saint* and other fanciful versions of cotton, fields, and earthly saints, done in lithograph, are persuasive, light of touch, excellently drawn and altogether a reversal of the heavy-handed attitude of the painted work.

—MAUDE RILEY.

### New Americans

The Common Council for American Unity is presenting an exhibition of paintings by "new Americans," on view at the American Common, 40 East 40th Street, New York, Wednesday and Friday afternoons. Artists represented in the show include Bronia Blanc Bocser, Borislav Bogdanovich, Ida Gordey (Chagall), Leopold Gedo, Frederick V. Kosak, Franz Lerch, Solomon Lerner, Domenico Modesti, Maxa Nordau, Leo Sarkadi, Frederick B. Serger, Oskar Stoessel and William Wachtel.

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April 15, 1945



Arrangement in Black and Yellow: CHARLES G. SHAW

## Charles Shaw Changes

CHARLES G. SHAW, who has not shown his paintings in a number of years, has spent at least part of the time getting interested in ladies' hats. In an exhibition of 26 paintings at the Passadroit Galleries which bear dates of the last three years, he shows an entire change of style and subject. Just one more non-objective turned toward the particular. He chooses gala colors, notably a fine clear yellow that carries much persua-

sion; pinks, light greys and sometimes speckles.

Informal scenes of boudoir and foyer with lace curtains and striped wall paper, girls and women in exaggerated hats, are bent to his design purposes. For variation Shaw painted two sailboat pictures—gay hulls, pink sky, blue-green water and strictly triangular white sails. His series of white-faced people—*The Kiss*, *The Poet*, and *Meditation*—are less amusing, a little vapid. But two abstracted still lifes in the Braque tradition are solid and rich in a great range of melting colors placed with care and study. Three heads in profile holding a *Midnight Conversation* form a striking design in spite of the association with shampoo ads the picture is sure to arouse.

—MAUDE RILEY.

## Finger Lakes Landscape

Watercolors painted by Letterio Calapai during his three-year stay in the Finger Lakes section of Upstate New York were exhibited the past fortnight at the Norlyst Gallery. Calapai, who is a member of the faculty of the Master Institute of United Arts, paints the region with an intensity borne of his deep feeling for the countryside.

Pictures like *Harrington's Acomin' home*, bathed in a warm, dappled light, and *A Day's work*, Dutch-like in its appreciation of wholesome rural scenes, are rewarding works. Other paintings are more simple and strong in composition, such as *Qualified abandoned* and *The Hut*. Also included were four skillful, imaginative woodcuts.—J. K. R.

## Lee Hager at the Ballet

The watercolors by Lee Hager, on view at the Marquie Gallery through April 23, are divided in approach between lively but academic still lifes and portraits and more freely drawn ballet impressions. Hung unmatted in heavy frames, the first group of pictures yields an overall impression of unusual solidity which is borne out on closer study. Hager's palette is bright and usually clean with much interest in textures evident. Notable works in this group are *Bal Masque*, a large, brilliantly painted study, *Peonies* and *Cornflowers*, both painted in looser technique, and *Pioneer Type*.

Prominent among the ballet paintings are the study of the Spanish dancer, *Argentinita*; an attractive abstraction of the ballet, *Billy the Kid*; and the sketchy *Judgment of Paris*.—J. K. R.

## Rosie's Life Prolonged

*Rosie the Riveter*, a Satevepost cover by Norman Rockwell, which the *Digest* reproduced July, 1943, side by side with the Michaelangelo *Isaiah* from which her grand posture was taken, showed up in the original in the window of the Chicago Pneumatic Tool Company on East 44th Street, New York. A placard in the window explains: "*Rosie the Riveter* was donated by the *Saturday Evening Post* to the 5th War Loan Drive. It was won in contest by Mrs. P. R. Eichenberg of Mt. Lebanon, Pa., and acquired by the Chicago Pneumatic Tool Co." Further decorating the window are riveting hammers, identical with the one on Rosie's knee.

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Art Digest



# THE SPRING HAT

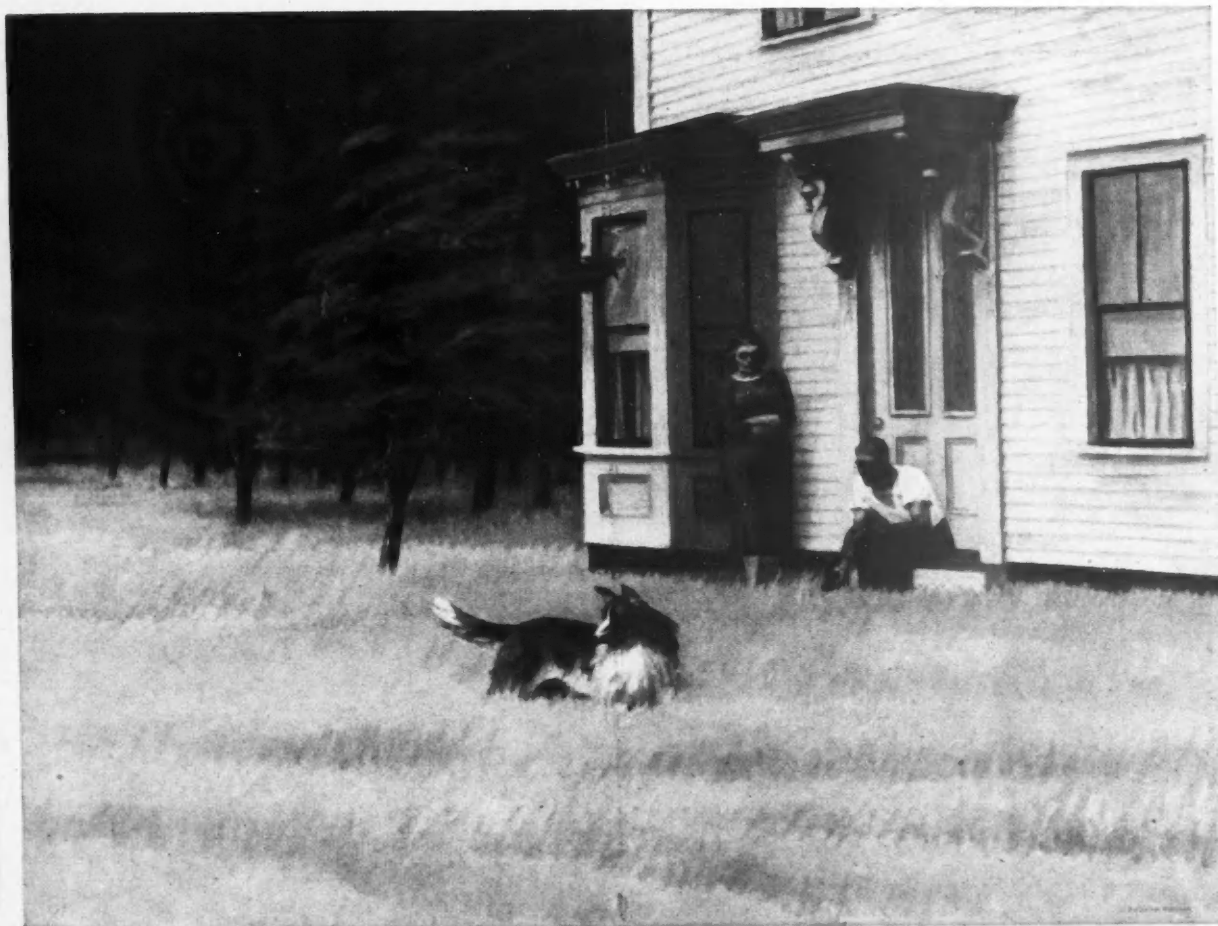
by Jerry Farnsworth

Oil, 16 x 20 inches

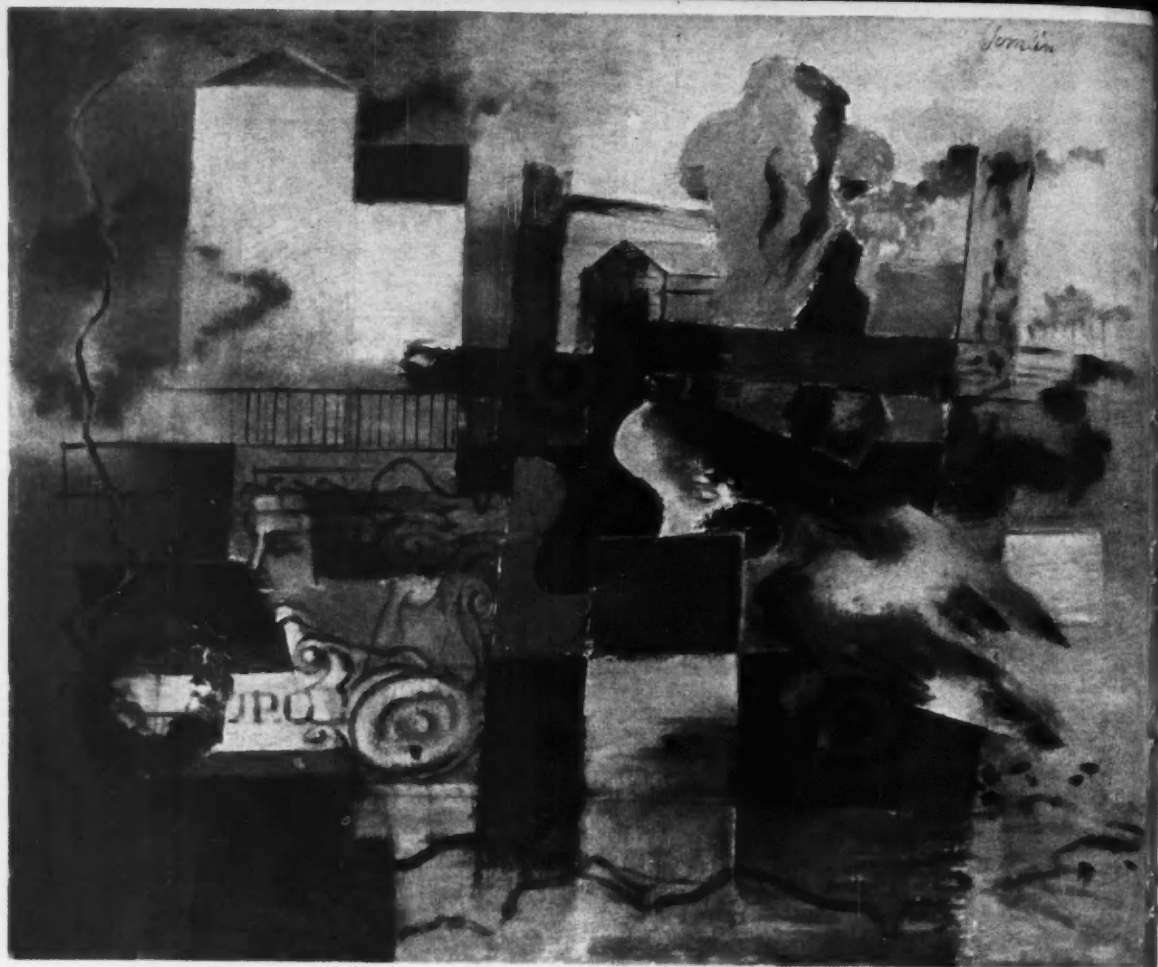
# CAPE COD EVENING

by Edward Hopper

Oil, 40 x 30 inches









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by Bradley Walker Tomlin  
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by Dan Lutz  
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◀ **WAITING FOR THE 3:30**

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*Fishermen, Winter:* JOHN WHORF

## John Whorf, Virtuoso of Watercolor

John Whorf's virtuosity with the watercolor medium is currently demonstrated at the Milch Galleries where a handsome group of fishing scenes, city impressions, and two fine interiors are hung. A superb technician, Whorf plays no tricks with his medium; his paintings are straight watercolor, admirably handled.

The series of fishing paintings take the angler on a thrilling trip through salmon-filled waters and effectively capture the light on the sea and the cold of the night camp. Most striking picture in the group is *Frozen In* with its strange pale sky and ice shadows on the water. It is also more imaginatively conceived than many of the others.

The Boston scenes are equally well done. *Winter Day, Faneuil Hall* is a large watercolor with much vivacity of line and color. Other pictures are concerned with the enchanting view of a city under rain. In this mood are *Copley Square, Rain*; *Tremont Street, Rain* and *Rain in Manhattan*.

The two interiors are both unusual in their choice of subject matter. *Interior, Morning*, showing a studio with a nude dressing in the far doorway, is one of the most solidly painted watercolors viewed recently; while *Garret Land*, the study of an attic, dark in tone, also draws fine clarity and substance from a nebulous subject. The exhibition continues through April.

JUDITH KAYE REED.

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## Three at Argent

NELL CHOATE JONES, although at present a Brooklynite, still finds inspiration for her paintings in her native Georgia. The artist exhibits in her current show at the Argent Galleries a feeling for movement and a keen sense of the pictorial. An S-shaped composition, *The Baptism* is intensely dramatic with its white-cloaked figures; while *Powdered Marble* exploits singing whites against vermillion buildings. *The Choir* is dramatically simple, *Negro Family* and *Watermelon Slicing* are striking with their intense figures. The haunting mystery of *The Swamp* is not to be forgotten while a well-composed still-life titled *Magnolia* is somehow reminiscent of Derain.

Another present exhibitor at Argent Galleries is watercolorist Eve Clendenin, a former pupil of Elliot O'Hara. *River Club Swimming Pool* presents an unusual point of view while *The Cove* has an Oriental feeling. An impression titled *East River* seemed to your reviewer one of the most successful pictures the artist shows. *Le Chateau No. 2* is a well-organized and solid piece of painting and *Seascape No. 1* is rich in color, incorporating large simple planes. *Pastorale* must be commended for its clean color but is unnecessarily stylized.

Works by Frank Gordon are also current at the Galleries. Presented as paintings "with charts and explanatory texts illustrating new principals of pictorial composition," the artist's approach is fundamentally decorative. *Early Mass*, which, according to Mr. Gordon, is somewhere between "symbolism and non-materialism" seemed to this observer a westernization of a Chinese print, in both his approach to figures and his use of color. *The Light of the World*, a Redon-like subject, would seem to stem from Pointillism. The artist says of it: "A line of dots is more dynamic than a straight line." *Moses and the Burning Bush* is a stylized screen panel. As is the case in many current exhibitions, the catalog and explanations accompanying it get in the way of simple enjoyment of the pictures to be seen.—B. W.

## The Maine Idea

In his paintings on view the past fortnight at the Bonestell Gallery, Antonio Mattei has interpreted Maine in much the same way that Grant Wood did the Mid-West, although, apart from similar stylization, the two artists have little in common. Using clear, fresh color and crisp delineation, Mattei presents in turn, *Maine Gothic*, a striking portrayal of a typical salt-box setting; *Marine*, where the jewel blue of the water and the surrounding rocks are seen in essence rather than as a particular portion of the coast; and *Wintertime*, a summing up of a New England winter.

We liked better, however, some of the smaller paintings in which Mattei wields a freer and more spontaneously rhythmic brush. *Past Imperfect*, with its billiard-playing nun has much charm, as have the warmly characterized *Fishing Cove*, *Ogunquit* and *Downtown, New York*, especially appealing for its sedate row of blackgarbed clergy.—J.K.R.

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## Yun Gee Exhibits

THE EXHIBITION of more than 20 paintings by Yun Gee, on view at the Lilienfeld Galleries through Apr. 21, is a bewildering but often rewarding experience. The catalogue informs us that the Chinese artist has "passed through London and New York" and so "his art has that stripped appearance which is the distinction of the English and American schools. But he came to France where he found the richest and most varied impressionistic palette at the same time as he found Picasso's acrobatic simplification." All of which would tend to indicate and the exhibition to prove, that it is not always good for an artist to contemplate such an embarrassment of riches. Paralysis or indigestion are often the result.

In Yun Gee's case, fortunately, neither happens except that one is confronted in turn by a work having the character of a decorative Oriental print, a modern French still life, a warm, dreamy American landscape, and harmonious, or otherwise, combinations of influences. The works range from the hard drawing and harsh color of *Bronx Botanical Gardens in Winter* and *Central Park Pagoda* (which are awkwardly reminiscent of 18th century Chinese mirror paintings when artists succumbed to the demands of lucrative European trade), through to charming French city scenes with much vivacity of line and mellow yellow-to-brown tones, as well as some solidly painted still-lives, fresh in color and strong in construction. There are also works like *Paul Guillaume with Picasso's Pure Joy* and *Leda and the Swan*, which verge on the chi-chi.

Yun Gee seems at his best, however, in such paintings as *Bridge in Winter* and *Bridge in Summer* which share originality of approach and a more personal flavor; the landscape, *Swan Lake*, *Central Park*, softly brushed in a series of beautiful greens, and the handsome *Still Life on Table and Mirror*.

—JUDITH KAYE REED.

## The Good Life

In her paintings exhibited earlier in April at the A.C.A. Gallery, Margaret Lowengrund has explored the life of upper New York State and found it good. Her canvases picture the familiar aspects of that life—*Church Supper in High Woods*; *Memorial Day Parade*; *Spring Thaw*; *Man With a Saw* and *Ray Wagoner's Mill*. All array the small town in bright color and an affectionate glow; but Miss Lowengrund has in some instances an unfortunate tendency to become a fond reporter rather than a creative painter and it is in her portraits of children that a finer sensitivity is revealed. *Jean's Red Bonnet* is full of piquant charm while *Ellen in the Country* and *My Friends, Isabel, Beatrice and Badja* are good figure paintings.

In the *Cornfield*, where planes interrupt the peaceful scene with war's grim message, there is lacking sufficient subtlety for effective art. *The Defenders*, however, in the same vein, is more convincing. Gouaches, exhibited with the oil paintings, reveal greater freedom in drawing.—J. K. R.

## Fun in the Theatre

The American-British Art Center is sparkling with color and good humor this fortnight where gouaches and watercolors by the well-known stage designer, Wolfgang Roth, are on view through the 21st. Roth, who began his career in Berlin, was designer for the German state theatres, as well as artist and actor for many political revues and experimental films. After leaving Germany in 1933 he went to Zurich where he created vaudeville sets and played the role of a musical clown. He has been in this country since 1938, and has designed numerous sets for the stage.

As a painter Roth creates a rollicking world, drawing upon symbols and themes from his theatrical career. Some of the best pictures in the show are based on well-known plays.—J. K. R.

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## Seven British Artists

CURT VALENTIN received a packet of gouaches and watercolors from England, the wartime work of seven artists among whom the modern British school of painting is carried. We met some of them at the World's Fair in the British Pavilion display. Since then, both Henry Moore, the sculptor, and John Tunnard, painter, have been featured now and again in gallery exhibitions and their works have begun to be sought by American collectors of modern paintings.

The present exhibition at the Buchholz Galleries will have closed as we go to press. All of Moore's paintings, or drawings, if you will (they are done with wax crayon and ink, but color is of equal effect with delineation), have been sold; also Graham Sutherland's strange landscapes (they deal with shell holes, erosions and other marks of violence to his countryside) and many others. However, it is planned to send the exhibition intact to Chicago, end of this month.

English art has taken on quite a different aspect with this showing—the places of the etchers who followed the fashionable portraitists having been supplanted by a group of intense painters who are looking straight at the heart of England. That they are seeing their war-wrecked scene through the eyes or conventions of the School of Paris is neither surprising nor inappropriate. There are strains of Picasso and much abstraction, even surrealism, in these expressions; and fantasy—like that given to the puffs of explosions made to look like flowers by Paul Nash.

Henry Moore is in a class by himself. He need hardly be explained as an Englishman disturbed by the scenes of air raid shelters. For his stony people sitting underground are not necessarily Englishmen seeking refuge from bombardment. They are a great deal more than that. It is he, no doubt, to whom James Thrall Soby attributes a deeper inspiration when he states, in an introduction to this collection, that some of these artists "have looked to native sources found in English art and archeology, in the legend, the landscape, the superstition, the ethnography and the Imperial exoticism of England itself." Moore has dug deep, it is clear. And in proportion, his art will carry far into the ages ahead. None of the others shown approach his stature.

Quoting Soby again: "John Piper abandoned abstraction for a devotional art of landmark"—but we liked his earlier way better. His landmarks are cleverly but superficially painted. Ivon Hitchens calls his three paintings, *Flower Group* and they are just enthusiastic outpourings of largeness and color. Ceri Richards is one of the hundreds who trade upon Picasso because they are talented enough to do so. Tunnard is the master of transparent and receding planes; of suggestive forms and unvalled spaces. His art is haunting but modish. There is a limit to its life as it stands.

To say that the exhibition was well received in New York would be an understatement. Much interest has been provoked in the art of contemporary England.—MAUDE RILEY.



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Twelve examples including his famous *Hurdy-Gurdy* compositions.

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*Jesus et la Samaritaine*

**EILSHEMIUS . . . Evening**

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Illustrated Catalog 25c

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Exhibition from April 28

## Auction Calendar

April 18 and 19, Wednesday and Thursday evenings. Parke-Bernet Galleries: Collection of the late William H. Vanderbilt and the late Brigadier-General Cornelius Vanderbilt: Distinguished Barbizon paintings and genre works of the XIX century school inherited by the late Brigadier-General Cornelius Vanderbilt, formerly on exhibition at the Metropolitan Museum of Art, together with other important paintings. Including works by Messonier, Boldini, Bouguereau, Barye, Aima-Tadema, Detaille, Rousseau.

April 19, 20, and 21, Thursday morning and afternoon, Friday through Saturday afternoons. Kende Galleries at Gimbel Brothers: Estate of the late Jules S. Bach: Furnishings and art objects removed from his residence at 814 Fifth Ave. Exhibition from April 14.

April 20, Friday afternoon. Parke-Bernet Galleries: Precious stone jewelry from various private owners. An emerald and diamond clip-brooch combination, a ruby and diamond clip, sapphire rings, diamond brooches, bracelets and pendants, eight perfect aquamarines (one weighing 231.80 carats). Exempt from Federal Excise Tax. Now on exhibition.

April 21, Saturday afternoon. Parke-Bernet Galleries: Part II of the collection of the late Virginia M. Rosenthal, French furniture and art objects. Sculpture, Paintings, Chinese porcelains, Textiles. Now on exhibition.

April 23, Monday evening. Parke-Bernet Galleries: Oil paintings from the Jules S. Bache collection.

April 24 and 25, Tuesday and Wednesday afternoons and evening. Parke-Bernet Galleries: Part II of the Frank J. Logan Library, English literature, mainly 18th and 19th century. First editions, autograph letters, manuscripts—Austen, Burns, Byron, Defoe, Dickens, Goldsmith, Gray, Keats, Lamb, Shaw, Shelly, Wordsworth and other English authors. Exhibition from April 19.

April 26 and 27, Thursday and Friday afternoons. Parke-Bernet Galleries: Property of the estate of Carr V. Van Anda, others. English 18th century furniture and Oriental rugs, Georgian and other silver, Porcelains, Ivory carvings, Paintings, Prints, Tapestries, glass, bibelots and decorations. Exhibition from April 21.

April 27, Friday afternoon. Kende Galleries at Gimbel Brothers: Etchings, engraving, lithographs and drawings from two educational institutions. Exhibition from April 24.

April 28, Saturday afternoon. Parke-Bernet Galleries: Estate of the Late Chester Water Lerner and other private owners. Oriental rugs of the 16th and 18th centuries. Two Corot landscapes, works by Dupré and Mauve, English 18th century furniture and decorations. Sporting and other prints. Seventeen catalogue lots of European and Near Eastern arms which were exhibited at the Philadelphia Museum in 1943. Exhibition from April 21.

May 1 and 2, Tuesday and Wednesday afternoons. Parke-Bernet Galleries: Library of the late Yasha Bunchuk and books from other owners. Books on the Arts of Russia including ceramics, ikons, metal work, silk, portraits, paintings, etc. Books on Laws, Finance, Military Government, Sports, Theatres and Periodicals of Russia. Also books on flowers, birds, first editions, color plates, etc. Exhibition from April 27.

May 4, Friday afternoon. Parke-Bernet Galleries: Paintings by Modern and Contemporary Artists from the collection of the late Arthur F. Egner, South Orange, N. J. Works by George Luks including *Armistice Night Celebration*, November 11, 1918. Twelve examples by Jerome Meyers including his *Hurdy Gurdy* compositions. Watercolors of New Orleans and West Indian subjects by George ('Pop') Hart, *Jesus et la Samaritaine* by Redon and *Evening* by EilsheMIus. Works by Arthur B. Davies, Guy Pene du Bois, Charles Prendergast, Pascin.

May 3, Thursday evening. Parke-Bernet Galleries: Prints from the collection of Lennie S. Sundheim, Philadelphia, and other owners. Etchings, engravings, lithographs, featuring the work of Dürer and Zorn. Together with a collection of drypoints by Roland Clark, consigned by the artist for sale for the benefit of The American Red Cross. Exhibition from April 28.

May 4 and 5, Friday evening and Saturday afternoon. Kende Galleries at Gimbel Brothers: Paintings by 19th century artists, American bronzes and paintings by Old Masters, from two educational institutions, and sold by the order of the trustee. Works include *A Dash for Timber* by Frederic Remington, *The Wolf Charnier* by La Farge, *Nocturne*, *The Solent* by Whistler, *An Incident of the French Revolution* by Julien Story, *Cattle in the Highlands* by Rosa Bonheur. Exhibition from April 30.

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*A Dash for Timber: FREDERIC REMINGTON*

## Etched Beauty

ETCHINGS BY LAUREN FORD, at the Ferargil Galleries, are carried out with a fine perception of the appealing character of the themes of children and childish amusements. Yet they are not sentimentalized; these are gay healthy children intent on normal pastimes of childhood.

The simplicity of the subjects, quite in contrast to many of the panoramic complexities of many of Miss Ford's canvases, affords a concentration of interest to the slight themes. The delicate, yet precise line and the avoidance of over-emphasis develop the prints with a delightful spontaneity of adolescent charm. Although the subjects possess much the same basic theme, the artist has escaped any suggestion of repetition. *Afternoon Walk, Picking Flowers, Thanksgiving* all have their especial facets of interest in which the placing of the figures and their individuality present fresh improvisations on subjects, which might well be banal in less skillful hands.

The proceeds of the sale of these plates go to aiding French children, as do the excellent reproductions of a number of Miss Ford's paintings, also included in the exhibition.

—MAGARET BREUNING.

## 19th Century Paintings and Bronzes at Kende

ON THE AFTERNOON and evening of May 4 the Kende Galleries at Gimbel Brothers will auction a large, important group of 19th century paintings and American bronzes which have been selected from two anonymous educational institutions and are sold by the order of the trustees.

Featured among the paintings are a large "cowboy and Indian" work by Frederic Remington entitled *A Dash for Timber*, *The Wolf Charmer* by La Farge which was exhibited in the Romantic show at the Museum of Modern Art in 1943, *Nocturne, The Solent* by Whistler, and *Cattle in the Highlands* by Rosa Bonheur. Julian Story's *An Incident of the French Revolution* was shown at the World's Fair in St. Louis.

*The Shipka Pass in the Balkans* by Verestchagin depicts Russian soldier life. Other paintings by 19th century English, French, German and other Continental schools include work by Achenbach, Cabanel, Diaz, Carl Larsson, Picard, Sorolla and Alfred Stevens. American painters are represented by Cropsey, Benson, Hassam, Tyron, Wyant and others.

American bronze sculptures include MacNeil's *The Sun Vow*, MacMonnies' *Nathan Hale* (a small model for the monument in City Hall Park, New York) and Fraser's *The End of the Trail*.

All works will be placed on public exhibition from April 30 until the date of the sale.

Not \$500 But \$50

Fanny Hillsmith, artist, protests that we misread the price card on her painting in the American Abstract Artists annual. The price is \$50, not \$500, as stated in the April 1 issue. Fifty dollars, she states, is the lowest price that can be put on a canvas.

## Gimbels great sale of Fine Paintings

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J. Whistler:  
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F. Bierstadt:  
"The Golden Gate: San Francisco"

Rosa Bonheur:  
"Cattle in Highlands"

V. Verestchagin:  
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A. Schreyer: "Pursued by Wolves"

F. Story: "An Incident of the  
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**American Bronze Sculptures**

J. Fraser: "End of the Trail"

H. MacNeil: "The Sun Vow"

F. Mac Monnies: "Nathan Hale"

**PUBLIC AUCTION SALE**

Friday, May 4th,  
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Sales conducted by  
Louis A. Craco, Herbert A. Kende  
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*The Little Milliner: GEORGE LUKS*  
In Egner Sale

**Egner Collection**

THE REMAINDER of the art collection of the late Arthur F. Egner, long president and benefactor of the Newark Museum, will be sold at the Parke-Bernet Galleries on the afternoon of May 4.

Not all of Mr. Egner's discriminatingly collected American paintings were included in his gifts to the Newark Museum. In the sale will be some fifteen works by George Luks, among them *Armistice Night, 1918, The Little Milliner* and *West Side Docks* (1905). Paintings by three other members of The Eight, Arthur B. Davies, Glackens and Prendergast, will also be auctioned. Among a large number of oils, watercolors and drawings by Jerome Myers are many of his warmly characteristic city scenes and two self-portraits.

An affidavit on the back of a green and golden brown landscape signed by George W. Maynard and dated 1881, states: "This painting by Albert P. Ryder was given to me by Ryder in exchange for one of mine." A half dozen landscapes by Eilshemius were purchases directly from the artist, as were many of the Luks canvases. Watercolors by "Pop" Hart include West Indian, Tahitian, New Orleans and New Jersey scenes. Paintings by Guy Pene du Bois date back as early as 1905 (*Artist's Model*). Blakelock, La Farge, Lebduska, Joseph Stella, Eugene Higgins and Pascin are also represented.

In a small 19th century French group are five works by Redon, and one each by Delacroix, Fantin-Latour, Puvis de Chavannes and Derain, the last two having once been in the Quinn collection. Among the sculptures are several bronzes by Gaston Lachaise.

**By Popular Vote**

Dr. Robert E. Motley won the \$100 prize, awarded by popular vote, for his painting *Deep Water* at the Society of Washington Artists Membership Show, held last month at the Smithsonian Institute. The Society, which plans to present a picture each year to a service hospital, gave *Deep Water* to the Walter Reed Hospital.

**Claude Monet**

[Continued from page 5]

flat areas contain innumerable touches of subtle color in light gradations, while the warm sky suggests the influence of Boudin, the "Raphael of the Skies," in its delicacy of brushwork and diffusion of light.

When Monet fled with Pissarro to London to escape the Franco-Prussian war, he saw Turner's paintings with their splendor of illuminated color and returned to devote himself to the motives of light and color under light. His former areas of unified color gradually became fragmentary surfaces of a thousand radiant hues; forms were dissolved in a flood of luminosity. *Gladiolas*, painted shortly after his return, the well-known *La Gare Saint Lazare*, its clouds of steam and smoke irradiated with light, or the somewhat later *Vetheuil en Eté* (in which the water, quivering with colored reflections, and the glowing sky are almost impalable), mark Monet's increased reliance on his sensitive vision and his growing power to express this fine perception.

From time to time he reverted to his earlier manner, as in the cool notes of *Les Filets à Pourville*, or the heavy masses of piled-up cliffs at Etretat. Yet a year after the canvases of Etretat he painted the enchanting *La Seine à Giverny*, where substance is disintegrated into tremulous surfaces of delicately adjusted touches of color, green turning to mauve, the limpid waters mingling their blues with reflections of the pink of the sky. His visits to the South of France intensified his delight in radiant color.

In his late period, he turned to the series which are the best known of his works: *Les Meules*, *La Cathedral*, *Les Peupliers* and the Venetian and London scenes, each canvas in the series a different aspect of the same subject under different degrees of illumination. *Les Meules* represents great haystacks turning to gold and green under the full light of mid-day, or dyed crimson with the reflection of the setting sun that stains the heavens—to take two phases of this series. Or *La Cathedral* shows the infinite variety of changes played on the facade of the cathedral of Rouen throughout the day.

The *Nymphaea* series, of which there are several canvases included here, are paintings of water lilies floating on a garden pool, in full sun, in shadow, rocking with the rippling water or lying like carelessly flung wreaths on the tranquil pellucid depths; each one is distinct from the others in its texture of atmosphere, its play of color, its decorative design.

One of the most remarkable paintings of this period is *Waterloo Bridge, London*, the dark arches like caverns opening upon some strange illumination.

It has been said that Monet was only an eye, but behind that eye was a profound intelligence that, united with an ecstatic delight in nature, found the exact terms to express this sensitive vision in artistic language.

This exhibition is held for the benefit of the Children of Giverny, where Monet so long lived and worked. It is open to the public until May 12, from 10 to 5:30, Sundays excepted. Admission is fifty cents plus tax.

—MARGARET BREUNING.

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April 15, 1945



## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

#### Irvington, N. J.

12TH ANNUAL EXHIBITION OF IRVINGTON ART AND MUSEUM ASSOCIATION. Apr. 30-May 25. Irvington Art and Museum Association. Open to all artists. Media: oil, watercolor, black and white, sculpture. Jury. Prizes. Entry fee \$1.00. Entry cards due Apr. 18. Work due Apr. 18-20. For further information write Miss May E. Baillet, Secretary, Irvington Art and Museum Association, 1064 Clinton Avenue, Irvington 11, N. J.

#### Jersey City, N. J.

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY, INC. NATIONAL EXHIBITION. May 7-28. Jersey City Museum. Open to all artists. Prizes. Jury. Media: oil, sculpture, watercolor, pastels, gouache, black and white. Entry fee \$3.50 for non-members. Entries due Apr. 30. For further information and entry blanks write Ward Mount, 74 Sherman Pl., Jersey City, N. J.

#### Laguna Beach, Calif.

4TH NATIONAL PRINT AND DRAWING EXHIBITION. May 1-30. Laguna Beach Art Gallery. Open to all artists. Jury. Prizes. Entry cards available March 1. Entry cards due Apr. 20. Work due Apr. 25. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Gallery, Laguna Beach, Calif.

#### Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to all artists. Media: all. Entry fee \$1.50. For further information write John G. Wolcott, President, 236 Fairmount St., Lowell, Mass.

#### New York, N. Y.

AUDUBON ARTISTS FOURTH ANNUAL EXHIBITION. Sept. 25-Oct. 13: National Academy of Design. Open to all artists. Media: oil, watercolor, pastel, prints, drawings, and sculpture. Prizes totaling \$1,000. Entry fee \$3.00 for non-members, \$1.50 returned if entries are rejected. For further information write Michael M. Engel, Exhibition Chairman, 470 West 34th St., New York, N. Y.

CHURCH COMPETITION OF NATIONAL SCULPTURE SOCIETY. May 8-18. Architectural League. Open to all artists. Media: stone sculpture 8 ft. tall, model for Our Lady of Victory. Jury. Prizes for 3 best entries of \$300 each. Work must be delivered prepaid to National Sculpture

Society, 115 East 40th St., New York City, by May 4. For further information write National Sculpture Society, 115 East 40th St., New York City.

#### Ridgewood, N. J.

"PORTRAIT OF RIDGEWOOD" 10TH ANNUAL EXHIBITION. May 19-June 10. Municipal Building. Open to all artists. Jury. Prizes totaling \$1,000. Media: oil, watercolor, black and white, murals. Subject matter must have some bearing on the village of Ridgewood. Entry fee \$3.00 for non-members. Entry cards due by Apr. 30. Work due May 11 & 12. For further information write Mrs. Robert D. Gartell, Secretary, 246 Mountain Ave., Ridgewood, N. J.

### REGIONAL SHOWS

#### Minneapolis, Minn.

2ND ANNUAL SCULPTURE EXHIBITION. July 17-Aug. 15. Walker Art Center. Open to residents of Minnesota, Iowa, North Dakota, South Dakota and Wisconsin. Media: Sculpture any size executed in the past five years. No entry fee. Jury. Purchase prizes. Work due June 25. For further information write Miss Alice Dwyer, Walker Art Center, 1710 Lyndale Ave., S., Minneapolis 3, Minn.

#### Rochester, N. Y.

ANNUAL ROCHESTER FINGER LAKES EXHIBITION. Rochester Memorial Art Gallery. Open to artists of 19 counties in Western New York. Jury. Purchase prizes. No fees. Entry blanks due Apr. 21. Work due Apr. 23. For further information write Miss Isabel C. Herdle, Assistant Director, Rochester Memorial Art Gallery, Rochester 7, New York.

#### Tulsa, Okla.

OKLAHOMA ARTISTS ANNUAL EXHIBITION. May 1-31. Philbrook Art Center. Open to all Oklahoma artists. Media: oil, watercolor, prints. Jury. Three cash prizes in each medium. Entry fee 50c for each entry. Entries due Apr. 24. For further information write Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa 5, Okla.

#### Warren Spring Lake, N. J.

9TH ANNUAL EXHIBITION OF N. J. CHAPTER OF AMERICAN ARTISTS PROFESSIONAL LEAGUE. June 28-Sept. 3. Open to New Jersey Artists, Chapter Members. Jury. Prizes. Media: oils, watercolors. Entry fee \$1. Work due June 9 & 10. For further information write Miss Clara Stroud, Exhibition Chairman, Herbertsville, N. J.

#### West Chester, Pa.

14TH ANNUAL SPRING SHOW OF CHESTER COUNTY ART ASSOCIATION. June 3-10. Art Center. Open to members and residents of Chester County. Media: oil, tempera, watercolor, gouache, pastel, black and white, sculpture. Jury. Prizes. Entries due May 31. For further information write Mrs. T. J. Burneson, Jr., Secretary, Art Center, 320 N. Church St., West Chester, Pa.

## Schanker Paintings

LOUIS SCHANKER shows ten oil paintings at the Willard Gallery through May 5. Schanker's is certainly an accustomed name in the field of art for his paintings and color prints sometimes come up for review more than once a season. Perhaps the speed and continuousness of his output is due to his instinctive color sense and the joy he evidently feels in the disporting of it. Schanker is also an elegant designer and has done some important murals of abstract nature.

In this exhibition is incorporated certain signs of artistic vernacular presently interesting to those who watch all signs and keep appraised of modern manifestations in the arts. I refer to the recurrence, in these new things of Schankers, of Mondrian's early mode of speech—the eloquent crossed lines that remain anchored, or detached from the main body of the arrangement. And also of the compartmentalization of the animals (or signs of animals) in his painting called *Menagerie*. It is as though forms, once added to the vocabulary of painting in a successful and expressive usage, become the best way thereafter for an artist to communicate his message. This, we all acknowledge, is true of speech. Coined words often serve us better, once they come into circulation, than the dictionary's stock roots and adaptations of roots.

For his part, Schanker has contributed a most interesting form in two of these paintings. In both *Kaleidoscope* and *Butterflies Through the Window* he contains his elaborations in an oval that rests upon a field of motionless color. This, and a certain sea-foam green (which let's call Schanker Green for the nonce) are his, protom. Hereafter, they belong to the Department of Wider Vocabulary. This is a very good-looking roomful of paintings.

—MAUDE RILEY.



left unstressed. This agelong indoctrination is largely responsible for so much technically well executed yet stupid and insignificant art.

Large, mass production schools do not and can not give individual instruction on a high esthetic level because there are not very many students who demand it and business is business. That is why The Thurn School is somewhat exclusive.

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## TEACHING ART IS ALSO AN ART

A good art teacher need not necessarily be a great artist. A great artist is not necessarily a good teacher. But a good art teacher must be a genuine artist with a philosophy of contemporary art and education. He must also know the contemporary significance of the art of all time and know how to teach. Contemporary art has always been the most important art for the student and art education must begin with the significant thought and work of today.

The purpose of general education is to make people think. The purpose of art education is to make people see and understand and think. The debacle in general education and its utter failure to prepare people for the realities of life is paralleled in art education by the confusion and chaos which still exists among artists and teachers concerning the meaning of art and its purpose in our life today.

Most art education is still dominated by the hackneyed ideas and methods of 50 years ago. This academism was based on a sentimental, Victorian evaluation of the old masters and is being perpetuated by most art schools, colleges and the hierarchy of art education generally. By their control of the art educational field through degrees, stuffed shirt supervision and professorships they have made the world safe for mediocrity, almost. Their approach to art is supposedly cultural but their methods remain imitative and repetitious.

Drawing to them is correct delineation instead of creative illusion, the design structure of all painting. Painting to them is an etiquette of accepted manners instead of creative expression. Art is treated primarily as a craft and its spiritual content is

## A Modern Viewpoint

By RALPH M. PEARSON

### The Modern Spirit in Portraiture

THERE are two exhibitions of portraits now current in New York. One, Portraits of Americans by Americans, is staged by the National Association of Portrait Painters at the New York Historical Society. The other, Portraits of Today by Painters of Today, is showing at the Mortimer Brandt Gallery.

The former exhibition includes about seventy-five portraits in painting. Of these approximately two thirds are dominantly skilled replicas of observable surface facts, in which both artists and subjects have been satisfied to limit character interpretation to the narrow confines of external surface truth. The remaining third can be said to have crossed the illusive line between Naturalism and Realism sufficiently to have achieved a recognizable modicum at least of inner or essential truth. Of these about ten achieve genuine distinction. Not one of the naturalistic pictures taps more of the profound resources of design in the modern sense than is covered by the familiar term, "composition." A few of those achieving reality do tap such resources. Perhaps the *Spanish Sisters* by Abram Poole will serve as well as any other to illustrate progress among this group of painters toward a reassimilation of that realism merged with functional design which typifies the European classic tradition.

The other exhibition provides a striking contrast of ideology and method. The thirty-four artists therein shown come in general under the Modern banner; the group illustrates Modern portraiture.

Let us admit at once our copious supply of "bad" Modern art, and that this showing of Modern portraits has its full quota of insignificant works. But it also includes highly significant creations by at least eight artists—Boris Chaliapin, Dante, David Edson, A. Kaufman, Walter Murch, Richard Pousette-Dart, Tchelitchev, and Eugene Berman.

These significant eight range from the abstraction with the recognizable symbols of Edson to the extreme realism of Chaliapin (of *Time* cover fame); from the powerful dramatic character-

ization of Pousette-Dart to the poetic mood of Dante; from the Surrealist dream of Tchelitchev, to Murch's classic portrayal of subtle feminine modesty; from Berman's dramatization of distraught mood to Kaufman's picturing of the very essence of happy childhood—in which brilliant color and dashing realism typifies vividly the inner nature of all little children.

The Moderns, it will be seen even by this hasty survey, delve beneath surface. They create rather than copy. They lean on symbolism instead of the replica. They aim to catch and reveal spirit rather than obvious fact. They feel as well as think. They recognize many truths about human life which are not visible and try to conjure these into an "expression." They attempt to extract meaning from the chaos of nature and to purify and dramatize that meaning. They know there is a visual music which can be played with the plastic means at the command of the creative artist; they combine that music with meaning.

We need the life, zest, spirit and profundity which the insight of the leader Moderns adds to portraiture.

### Study in Mexico

The Instituto Interamericano, summer field school of North Texas in Mexico, will offer full summer courses in painting, popular arts, Mexican art history, and Spanish and Mexican culture this summer, it was announced by director Carl Benton Compton. The Institute grants both bachelor's and master's degrees and offers advanced courses for graduate credit in the fields of art and Spanish.

The School, which functions as a full-time summer school and is recognized by United States colleges and universities, will be located in the city of Guanajuato, home of the state university. Two six-week semesters compose the twelve-week term and students may register for the full or half term. Cost for tuition, board and train fares from Laredo, Texas is \$285 for 12 weeks or \$165 for six.

### Philadelphia Art Teachers Show

The Philadelphia Art Teachers Annual Exhibition of Oils and Sculpture is currently on view at the Sketch Club through April 28. Jurors who will award the Mary E. Marshall Prize and the Association Plaque, are Boris Blai, Morris Blackburn and Francis Speight.

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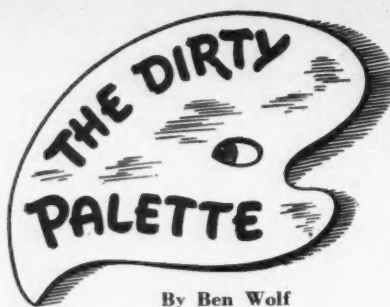
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By Ben Wolf

REMEMBER the exhibition of portraits of Abraham Walkowitz held last year at the Brooklyn Museum, entitled, *100 Artists and Walkowitz*? Well, this may not be spot news, but it's good.

According to the story we heard, Minna Citron was present at the hanging of the show and suddenly decided that her drawing of the man of one hundred faces needed a few finishing touches, so without so much as a by your leave she proceeded to go to work. She was getting along swimmingly when she felt the hot breath of an irate guard on her neck. A heated discussion ensued. The artist explained that she was Minna Citron and it was her picture, etc., etc. The doughty guard raised a sceptical eyebrow and enquired just how she could prove her identity. Miss Citron, spying the subject of the exhibition in the middle distance, cried delightedly, "There's Mr. Walkowitz now, he'll tell you it's alright."

The guard looked first at the assembled portraits, then at their subject, and finally countered. . . "How am I to know that's Walkowitz?" . . . Curtain.

By the way . . . Members of the Allied Sub-commission for Monuments, Fine Arts and Archives in Italy, have been dubbed *Venus Fixers* by the G.I.s. . .

For years, not being of a kindly and sympathetic nature, I have been considerably annoyed with the curiosity seekers one constantly sees in art colonies . . . "looking for the artists." They plod their weary way each summer, from one end of New England to the other. In the winter they establish a beachhead in Greenwich Village. They seem to fail to understand that the artist, except for a few eccentrics, looks and acts remarkably like his fellow man. "Where are the artists?" Well, lady, it's like this. . . Those who aren't in uniform, are busy in their studios, helping to prove that art is a vital part of the culture their erstwhile comrades, now in combat, are fighting to preserve.

JULY - AUGUST - 1945  
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Memories . . . An afternoon spent in the late Frederick Waugh's Provincetown studio. It was a warm summer day and the colony was in full swing. The bearded patriarch was in a reminiscent mood and he smiled at me across his driftwood-timbered studio and painted rich word pictures of his youth in Paris. He told of his student days in Bouguereau's atelier, of his friendship with "Joe" Pennell and his meetings with "Jimmy" Whistler. . . Years fell away and an era that we already regard as history seemed as recent as yesterday.

Perhaps one day some future youngster will sit enthralled in your studio or mine and thrill to similar tales concerning our own contemporaries. . . hope that when and if that day arrives we will have the wit and ability to make those days as real for him as did that grand old man of the sea for me on that memorable Cape Cod summer's day.



Frustration Inc. #

A few issues hence, when the pressure of the crowded exhibition season abates somewhat, the *Digest* plans to run a comprehensive article concerning art activity in the armed forces. Much material is already at hand but we would like to have more non-official art represented. Since the early days of scrimshaw when off duty sailors in the forecastles of New Bedford whaling vessels carved tusks and whalebone as souvenirs of their voyages for the folks back home, such art has existed and been a vital part of our native art culture. Let us hear about any such spontaneous work that you might know of . . . it would enrich the article immeasurably.

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## Kootz Opens Gallery

[Continued from page 11]

unknown here, but who will be given a full showing at this gallery before the season is out, contributes a very pleasing tondo in the Mondrian tradition. The artist composes eccentrically—away from, instead of toward, the center. This cool and virginal arrangement of black lines and colored rectangles (or parts of them) on a white ground is sufficiently interesting to whet the appetite for more.

Robert Motherwell, whose work is highly regarded in *avant garde* circles, is the fourth of the group. So far, no amount of concentration has brought this reviewer within the realm of communication with his work.—Jo GIBBS.

## Charlotte Livingston Exhibits

Charlotte Livingston, veteran exhibitor and secretary of the Bronx Artists Guild, whose one-man showing of watercolors was on view at the 8th Street Gallery this past fortnight, does not depend on the strange or the fanciful for inspiration. Most of the landscapes exhibited were painted in and about the Bronx and Long Island and are direct and pleasant statements of familiar places. The flower studies, which formed the major portion of the show, are faithfully drawn in fresh color.—J. K. R.

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## Very Good News

A Federal Court decision has just been made in favor of one of our members, and it is about the best news the artists of the country have received in years.

Judge Philip L. Sullivan of the U. S. District Court in Chicago decided in favor of A. Lassell Ripley of Boston, in his suit against the Findlay Galleries, Inc. and Goes Lithographing Company, who were reproducing one of Mr. Ripley's paintings without any prearrangement with him or any consideration.

In his oral decision which he delivered from the bench he finds the existence of the custom of the trade that reproduction rights are distinct from the original painting, and that Goes, the lithographer, knew the existence of this custom of trade. This confirms what we have been persistently and for a long time calling to the attention of the galleries, museums, dealers and printers who sometimes skated very close on the thin ice.

Artists should be further warned again that it is possible to save a lot of trouble and court costs if they will copyright the pictures they sell and not place too much faith on your common law copyrights.

Mr. Ripley's case was most ably handled by Mr. Cedric W. Porter of the Boston law firm of Dike, Calver & Porter. He is a specialist in copyright

law to whom the League was glad to lend its information and experience. We have faith in the further outcome should the defendants determine to appeal the case.

## What Color Guarantee Means

The League is revising its pamphlet, "The Permanent Palette," which was circulated to thousands and proved to be one of the most popular and useful brochures it has ever issued.

While making no changes in the Systems presented, it will point out that the essence of the whole thing is in the guaranty of the manufacturers, which the League has. This guaranty is imprinted on the tubes of colors or on a show card displayed with their colors and bearing the seal of the League, as approved and adopted by nearly all of the outstanding manufacturers of artists' colors in the country.

The League subjects all such guaranteed colors to tinting strength tests which are made by impartial and experienced technicians. These tinting test sheets are kept at National Headquarters. Any color which is found below the acceptable standard is brought to the attention of the manufacturer. In every instance of this kind the manufacturer has immediately reformulated that color.

We would be remiss if we did not publicly acknowledge and appreciate the whole-hearted co-operation we have

had from the manufacturers. They are striving to give you the very best and most permanent colors to be obtained anywhere.

## Prizes For This Fall's Annual

Among the prizes to be awarded for nation-wide participation in American Art Week this coming November, 1st to 7th, will be two prize-winning watercolor paintings which the League announces with much pride, for they both won prizes in the New York Chapter show last November.

*Good Seeds*, a watercolor painting by M. G. Debonnet won the Thomas J. Watson cash prize. *Road in Algiers*, a large watercolor by John Scott Williams received the Devoe & Reynolds award.

These will be among the attractive prizes offered to our State Chapters for their showing in American Art Week. They will make noteworthy additions in the headquarters of the fortunate Chapters which win them, or in any designated place they desire them to hang.

Other prizes will be announced later.

## On Selling a Picture

A man or agent bought a picture from one of our artist members in the South. The painting had won a prize, but that is beside the point.

The painting was sold at an agreed price—let us say \$200, the agent paying \$50 down. But for some reason no further payments have been made and four months have come and gone. Whether it is a lapse of memory, hard luck or a hardened conscience, the answer is the same.

The artist wished to have the picture to enter in another exhibition and offer it for a resale. What, the artist wishes to know, is the procedure.

First, the artist should demand that the painting be paid for or returned. Until it is recovered it might cause a lot of trouble if it were the subject of bargaining in a resale, except on an if, as and when basis, for the artist does not have the painting and the title, under the circumstances, is, to say the least, obscure.

The League believes dealers of this sort should be exposed and will be glad to help if the word is given. A number of artists are holding the bag in similar cases. We have helped to recover in three instances in the past year.

In making a sale, where the picture is not fully paid for, a short agreement should be obtained from the purchaser to the effect that it is understood that title or ownership is vested in the artist until the last payment shall have been made, and there should be a stipulation as to the time for that payment. Failing to pay, the picture is to be returned in good condition to the artist.

Why shouldn't the artist exercise the same care as does the merchant who sells us a piano or radio or rug, on the installment plan?

## Arizona Citation

The first person to be honored through the League's Honor Roll was Mrs. Garnet Davy Grosse, to whom the Arizona Chapter paid tribute in the following citation:

"The Arizona Chapter is proud to present the name of our well known painter, Garnet Davy Grosse, to be

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placed on the National Honor Roll of the American Artists Professional League. As a frontier exponent of American Art Week, she has given generously of her talents, and when chosen as a leader and lecturer in the International field, Mrs. Grosse won many laurels for this State. She needs no introduction, inasmuch as she personally directed the first nationally conducted Art Week in the Nation, open to American artists, featuring a major state exhibition at Prescott, under the auspices of the General Federation of Women's Clubs."

#### May Yet Be Famous

The name of John Singleton Copley comes up again for election to the Hall Of Fame in New York University.

Five years ago he received 52 votes—not quite enough. Audubon, St. Gaudens and Whistler are there. It may be remembered that Copley gained two reputations—as a portrait painter, and later he became even more celebrated as a painter of historical episodes, the Siege of Gibraltar and the Assassination of the Duke of Buckingham being notable examples.

The League disclaims any influence or acquaintance among the body that opens the portals to fame, but it can earnestly hope that one of such outstanding greatness in the annals of American art be given the consideration we feel he deserves, though we doubt if any action one way or another can possibly dim or enhance the luster of his name.

#### Now a One-Man Jury

This would be a good place to acknowledge receipt of the prospectus of the Second Annual Regional Exhibition by the Virginia Interment College of Bristol, Virginia.

It is to be open to artists of Virginia, Tennessee, Kentucky, North Carolina, West Virginia and the District of Columbia, which is taking in quite a bit of territory.

The general stipulations are not as important to the artists it would seem as the quaint plan to let only one man judge the entries. It says, under paragraph V.—Jury—and we quote,

"Mr. Sheldon Cheney will again select the paintings to be hung, and award the prizes. Mr. Cheney is perhaps the leading American writer on modern art."

We are sorry to confess we are not competent to debate his premiership as the "leading American writer on American art," but it might not be too presuming to presume that this quite

limits the exhibition to the field of so-called "modern art," or more specifically to what Mr. Cheney calls modern art.

It should cause any artist of traditional tendencies to look carefully before hazarding the \$1 entrance fee, plus the 50c "crate charge," plus the shipping charges both ways.

No greater argument for the Dual, Fair Jury System is needed.

—ALBERT T. REID.

**COLORADO**—One innovation of Colorado's Art Week was the travelling show of paintings by well known Denver artists, which were presented by the state director, Helen R. Reese, each day to the Lion's Club, Kiwanis Club, Rotary and Chamber of Commerce. Each president cooperated heartily and made announcements during the meetings pertaining to American Art Week.

#### Evelyn Marie Stuart Says:

The rudimentary truth about pictures is that they are "designed realism" or "designed naturalism." It is the realism or naturalism that makes them *pictures* and the design—plus beauty of objects and color—that makes them agreeable to the eye, and artistic. Statuary is the same, minus color. Only such works as achieve meaning through representation sufficiently natural to be recognizable, and possess the power to stir thought or emotion, deserve to be classed as fine art. Art in which the design element is paramount and meaning secondary is merely decoration. The trouble with the modernistic apologist is that he makes of this one small crumb of knowledge—that good design is important in any work of art—the whole receipt thereof. He also assumes that naturalism and design are never combined in one work and that design may be assured merely by dispensing with naturalism. An understanding of the note books of Leonardo would relieve him of this delusion. Design is always important, but the beauty and meaning of the elements arranged through design constitute the meat of the matter. If this were not true, the value of a necklace would depend on the manner in which the beads were strung instead of on whether they were pearls or paste. Design in anything gives grace and charm, but material and meaning are the reason for employing design to set off their intrinsic values.



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# CALENDAR OF CURRENT EXHIBITIONS

**ALBANY, N. Y.**  
Albany Institute of History and Art To Apr. 22: Albany Artists; Apr. 25-June 3: Artists of Upper Hudson.

**ANDOVER, MASS.**  
Addison Gallery of American Art To Apr. 23: Drawings by Tchelitchev.

**BOSTON, MASS.**  
Copley Society of Boston To Apr. 27: Paintings by R. H. Ives Gammell.

**BUFFALO, N. Y.**  
Albright Art Gallery To Apr. 25: Paintings by Ralph Gray; Apr. 23-May 5: Paintings by Aldo Hibbard.

**CAMBRIDGE, MASS.**  
Institute of Modern Art To Apr. 28: Abstractions by 8 Americans.

**CHICAGO, ILL.**  
Art Institute To May 16: Encyclopaedia Britannica Collection.

**CINCINNATI, OHIO**  
Cincinnati Art Museum To May 6: Group Exhibition.

**DALLAS, TEX.**  
Dallas Museum of Fine Arts To Apr. 25: Dallas Allied Arts Exhibition; To May 1: Paintings by Caroline Rosenbaum; To May 4: Paintings by Charles T. Bouling; Apr. 22-June 12: Texas Artists.

**DAYTON, OHIO**  
Dayton Art Institute Apr.: Paintings by Joe Jones.

**DENVER, COLO.**  
Denver Art Museum To May 12: Works by Picasso.

**HAGERSTOWN, MD.**  
Washington County Museum of Fine Arts To Apr. 29: American Painting Today.

**HOUSTON, TEX.**  
Museum of Fine Arts To Apr. 29: Strauss Collection.

**KANSAS CITY, MO.**  
Art Institute To Apr. 30: Latin American Prints.

**KINGSTON, R. I.**  
Rhode Island State College To Apr. 27: Ancestral Sources of Modern Painting.

**LOS ANGELES, CALIF.**  
Los Angeles County Museum To Apr. 19: The Army at War; To Apr. 22: Drawing Biennial; To Apr. 29: Paintings by Emery Gellert; Apr. 29-June 10: Annual Exhibition of Los Angeles Artists.

**MANCHESTER, N. H.**  
Currier Gallery of Art Apr.: Paintings by Frederic Taubes; Watercolors by James Fitzgerald and Maria Kosrskyak.

**MEMPHIS, TENN.**  
Brooks Memorial Gallery To May 1: Paintings by Maud Mason.

**MILLS COLLEGE, CALIF.**  
Mills College Art Gallery To May 16: Native Art of the Northwest.

**MILWAUKEE, WISC.**  
Milwaukee Art Institute To Apr. 29: Annual Exhibition of Wisconsin Art.

**MINNEAPOLIS, MINN.**  
Minneapolis Institute of Arts To Apr. 29: Paintings by Howard Cook; To May 7: Persian Mini-

tures; Apr. 21-May 20: Chinese Sculpture.

**NEWARK, N. J.**  
University Gallery, University of Minnesota To Apr. 25: 19th Century Railroads; To Apr. 30: Built in U. S. A.

**MONTCLAIR, N. J.**  
Montclair Art Museum To Apr. 22: Paintings by the Dialists.

**NEWARK, N. J.**  
Artists of Today To Apr. 21: Paintings by Mildred Mario; Apr. 23-May 5: Works by Mary Van Blarcom.

**OAKLAND, CALIF.**  
Oakland Art Gallery To May 3: Paintings by Frederic Whitaker; Print Makers Society of California.

**OKLAHOMA CITY, OKLA.**  
Oklahoma Art Center To Apr. 26: Hatch Collection of Drawings; To May 4: Art of Australia.

**PHILADELPHIA, PA.**  
Pennsylvania Academy of Fine Arts To Apr. 29: Paintings by Daniel Garber.

**PITTSBURGH, PA.**  
Art Alliance To May 6: Watercolors by Howard B. Schleier; Apr. 17-May 6: Paintings by Walt Kuhn.

**RICHMOND, VA.**  
Artists Gallery Apr.: Paintings by Filomena Dellaripa.

**SAN FRANCISCO, CALIF.**  
A. C. A. Gallery (63E57) Apr.: Group Exhibition.

**SAN FRANCISCO, CALIF.**  
N. M. Acquavella (38E57) From Apr. 16: Old Masters.

**SAN FRANCISCO, CALIF.**  
H. V. Allison & Co. (32E57) To May 5: Pastels by Lucie Bayard.

**SAN FRANCISCO, CALIF.**  
American-British Art Center (44W56) To Apr. 21: Gouaches by Wolfgang Roth.

**SAN FRANCISCO, CALIF.**  
Architectural League (115E40) From Apr. 16: Swedish Architecture.

**SAN FRANCISCO, CALIF.**  
Argent Galleries (42W57) Apr. 16-28: Watercolors by Mary Aubrey Keating; Paintings by Esther Flint Carter.

**SAN FRANCISCO, CALIF.**  
Artist Associates (138W15) To Apr. 28: Members' Exhibition.

**SAN FRANCISCO, CALIF.**  
Art of This Century (30W57) Apr. 17-May 12: Works by Wolfgang Paalen.

**SAN FRANCISCO, CALIF.**  
Associated American Artists (711 Fifth at 56) Apr. 16-May 5: Paintings by William Gropper.

**SAN FRANCISCO, CALIF.**  
Babcock Gallery (38E57) To May 31: 19th and 20th Century Americans.

**SAN FRANCISCO, CALIF.**  
Barzansky Galleries (664 Madison at 61) To Apr. 30: Landscapes.

**SAN FRANCISCO, CALIF.**  
Bignou Gallery (32E57) To Apr. 28: Paintings by Grigory Gluck-uann.

**SAN FRANCISCO, CALIF.**  
Bonestell Gallery (18E57) To Apr. 28: Paintings by Jean Charlot.

**SAN FRANCISCO, CALIF.**  
Mortimer Brandt Gallery (15E57) Apr.: 34 Portraits.

**SAN FRANCISCO, CALIF.**  
Brooklyn Museum (Eastern Parkway) To Apr. 29: Biennial International Watercolor Exhibition; To May 20: Prints by Aristide Maillol.

**SAN FRANCISCO, CALIF.**  
Brunner Gallery (110E58) Apr.: Old Masters.

**SAN FRANCISCO, CALIF.**  
Buchholz Gallery (32E57) Apr. 17-May 12: Paintings by Andre Masson.

**SAN FRANCISCO, CALIF.**  
Carroll Carstairs Gallery (11E57) To May 5: Six Impressionists.

**SAN FRANCISCO, CALIF.**  
Clay Club (4W8) Apr. 15-May 30: Sculpture by Randolph Wardell Johnston.

**SAN FRANCISCO, CALIF.**  
Contemporary Arts, Inc. (106E57) Apr. 16-May 4: Paintings by Alvin C. Sella.

**SAN FRANCISCO, CALIF.**  
Demotte, Inc. (39E51) Apr. 16-28: Paintings by Jere Wickaire.

**SAN FRANCISCO, CALIF.**  
Downtown Gallery (43E51) To Apr. 28: Paintings by Yasuo Kuniyoshi.

**SAN FRANCISCO, CALIF.**  
Durand-Ruel (12E57) To May 5: Nudes by Degas and Renoir.

**SAN FRANCISCO, CALIF.**  
Durlacher Bros. (11E57) To May 1: Paintings by Edward Mclerth.

**SAN FRANCISCO, CALIF.**  
Duveen Brothers, Inc. (720 Fifth) Apr.: Old Masters.

**SAN FRANCISCO, CALIF.**  
8th Street Gallery (38W8) Apr. 16-30: Katherine Lorillard Wolfe Art Club.

**SAN FRANCISCO, CALIF.**  
Ferargil Gallery (63E57) To Apr. 28: Paintings by Cotton and Young.

**SAN FRANCISCO, CALIF.**  
Frick Collection (1E70) Apr.: Permanent Collection.

**SAN FRANCISCO, CALIF.**  
Galerie St. Etienne (46W57) Apr. 18-May 19: Etchings by Max Liebermann.

**SAN FRANCISCO, CALIF.**  
Grand Central Art Galleries (15

Philadelphia Museum Apr. 16-May 24: Print Exhibition.

**PHILADELPHIA, PA.**  
The Print Club To Apr. 27: Annual Exhibition of American Etching.

**PHILADELPHIA, PA.**  
Philadelphia Sketch Club Apr. 22-May 6: Annual Exhibition of Small Oils.

**PITTSBURGH, PA.**  
John Wanamaker To Apr. 30: Portraits of Warriors.

**PITTSBURGH, PA.**  
Carnegie Institute From Apr. 15: Abbott Naval Aviation Paintings.

**PITTSFIELD, MASS.**  
Berkshire Museum To Apr. 30: Painting and Sculpture by Paul Wiegardt and Nellie Barr.

**RICHMOND, VA.**  
Virginia Museum of Fine Arts To Apr. 29: Virginia Artists Exhibition.

**ST. LOUIS, MO.**  
City Art Museum To Apr. 30: Contemporary Prints.

**SACRAMENTO, CALIF.**  
Eleanor Smith Galleries To Apr. 21: Watercolors by Belle Cramer; Apr. 23-May 5: Watercolors by Paco.

**ST. PAUL, MINN.**  
St. Paul Gallery and School of Art To Apr. 29: Romantic Painting in America; Huntingdon Sculpture.

**SAN DIEGO, CALIF.**  
Fine Arts Gallery Apr.: Paintings and Drawings by Dr. Chang Shu-Chi; Paintings by Andre Kauffman; Gothic Woodcuts.

**SAN FRANCISCO, CALIF.**  
Vanderbilt From Apr. 14: Paintings by Eugene Higgins.

**SAN FRANCISCO, CALIF.**  
Grand Central Art Galleries Branch (55E57) To Apr. 21: Paintings by House Pushman.

**SAN FRANCISCO, CALIF.**  
Arthur H. Harlow (42E57) To Apr. 30: Works of Gerald L. Brockhurst.

**SAN FRANCISCO, CALIF.**  
International Print Society (38W57) Apr. 16-May 5: Watercolors by Hale Woodruff.

**SAN FRANCISCO, CALIF.**  
Kennedy and Co. (785 Fifth at 60) Apr.: Americana.

**SAN FRANCISCO, CALIF.**  
Kleemann Galleries (63E57) Apr.: Paintings by Louis Bosa.

**SAN FRANCISCO, CALIF.**  
Knodder and Co. (14E57) To Apr. 21: Paintings by Julius W. Schuler; Apr. 23-May 12: Jean de Botton.

**SAN FRANCISCO, CALIF.**  
Samuel M. Kootz Gallery (Feisl Gallery, 601 Madison) Apr.: Leger.

**SAN FRANCISCO, CALIF.**  
Kraushaar Galleries (32E57) To Apr. 21: Paintings by John Edward Heliker; Apr. 23-May 12: Paintings by Charles Locke.

**SAN FRANCISCO, CALIF.**  
Mortimer Levitt Gallery (16W57) To Apr. 25: Paintings by Herbert Barnett.

**SAN FRANCISCO, CALIF.**  
John Levy Gallery (11E57) Apr.: Old Masters.

**SAN FRANCISCO, CALIF.**  
Julien Levy Galleries (42E57) Apr.: Paintings by Man Ray.

**SAN FRANCISCO, CALIF.**  
Lillienfeld Galleries (21E57) To Apr. 21: Paintings by Yun Gee; Apr. 23-May 12: Paintings by Werner Dreves and Franz Lerch.

**SAN FRANCISCO, CALIF.**  
Macbeth Gallery (11E57) Apr.: Paintings by Joseph De Martini.

**SAN FRANCISCO, CALIF.**  
Marque Gallery (16W57) To Apr. 21: Paintings by Lee Hager.

**SAN FRANCISCO, CALIF.**  
Pierre Matisse Gallery (41E57) To Apr. 28: Paintings of Nudes.

**SAN FRANCISCO, CALIF.**  
Metropolitan Museum of Art (Fifth Ave. at 82) Apr.: Chinese Costumes; 16th Century French Prints; Greek Painting.

**SAN FRANCISCO, CALIF.**  
Midtown Galleries (605 Madison) To Apr. 28: Paintings by Betty Parsons.

**SAN FRANCISCO, CALIF.**  
Mitch Galleries (108W57) To Apr. 30: Paintings by John Wharf.

**SAN FRANCISCO, CALIF.**  
Morton Galleries (222W59) To Apr. 28: Paintings by MacIver and Robinson.

**SAN FRANCISCO, CALIF.**  
Museum of Modern Art (11W53) To June 4: Paintings by Georges Rouault.

**SAN FRANCISCO, CALIF.**  
Museum of Non-Objective Painting (24E54) Apr.: Kandinsky Memorial Exhibition.

**SAN FRANCISCO, CALIF.**  
Jerome Myers Gallery (1007 Carnegie Hall) Apr.: Paintings by Jerome Myers.

**SAN FRANCISCO, CALIF.**  
New Art Circle (41E57) Apr.: Works by Karl Knaths.

**SAN FRANCISCO, CALIF.**  
Newhouse Galleries (15E57) Apr.: European and American Masters.

**SAN FRANCISCO, CALIF.**  
Harry Shaw Newman Gallery (Old Print Shop) (150 Lexington at 30) Apr.: Paintings by E. Wood Perry.

**SAN FRANCISCO, CALIF.**  
New School for Social Research (66 W12) To Apr. 21: "The Instant in Photography."

**SAN FRANCISCO, CALIF.**  
Arthur U. Newton Gallery (11E57)

**SAN FRANCISCO, CALIF.**  
California Palace of the Legion of Honor To Apr. 30: Museum Masterpieces; French Decorative Art; Silk Screen Prints by Marion Cunningham; Watercolors by Ethel Marcum Pearce.

**SAN FRANCISCO, CALIF.**  
M. H. De Young Memorial Museum To Apr. 24: Paintings by Breughel; To May 27: Portraits of United Nations' Leaders.

**SEATTLE, WASH.**  
Pent House Gallery Apr.: Contemporary California Artists.

**SEATTLE, WASH.**  
Art Museum Apr.: Contemporary Dutch Artists; Paintings by Edgar Forkner; Paintings by William Felt; Gauguin.

**SYRACUSE, N. Y.**  
Syracuse Museum of Fine Arts To Apr. 29: Associated Artists of Syracuse.

**WASHINGTON, D. C.**  
Corcoran Gallery of Art To Apr. 29: Biennial Exhibition of Contemporary American Oil Paintings.

**WASHINGTON, D. C.**  
National Gallery, Smithsonian Institution To May 6: Etchings and Drawings by Isabel Bishop; Apr. 18-Eighteenth Century Etchers.

**WASHINGTON, D. C.**  
Phillips Memorial Gallery To Apr. 30: Paintings by Charles Hutton and Pierre Bonnard.

**WEST PALM BEACH, FLA.**  
Norton Gallery and School of Art To Apr. 19-May 7: Paintings by Ann Goldthwaite; Paintings by Members of the Armed Forces.

**WORCESTER, MASS.**  
Worcester Art Museum To Apr. 11: Modern Drawings.

**WORCESTER, MASS.**  
To Apr. 21: Paintings by Robert A. Herberg.

**WORCESTER, MASS.**  
New York Historical Society (170 Central Park West at 77) To May 30: Beginnings of the American Circus; To July 31: Our GIs in War.

**WORCESTER, MASS.**  
Nierendorf Gallery (53E57) Apr.: Paintings by Paul Klee.

**WORCESTER, MASS.**  
Niveau Gallery (63E57) To May 15: Utrillo and Vlaminck.

**WORCESTER, MASS.**  
Norlyst Gallery (59W56) To Apr. 28: Student Group Exhibition.

**WORCESTER, MASS.**  
Oestreich's (1208 Sixth at 47) Apr.: Prints of Old Masters and Moderns.

**WORCESTER, MASS.**  
Fassoldt Gallery (121E57) To Apr. 28: Paintings by Charles G. Shaw.

**WORCESTER, MASS.**  
Perla Galleries (32E58) To Apr. 28: Paintings by Carol Blanchard.

**WORCESTER, MASS.**  
Pinacotheca (20W58) To Apr. 21: Paintings by Ariadna Lieban; Sculptures by Blanche Dombé and C. Ludwig Brumme.

**WORCESTER, MASS.**  
Portraits, Inc. (460 Park at 57) Apr.: Contemporary American Portraits.

**WORCESTER, MASS.**  
Rena Gallery (683 Fifth at 54) Apr.: Paintings by Mattson; Lithographs by Spruance.

**WORCESTER, MASS.**  
RoKo Gallery (51 Greenwich Ave.) To Apr. 21: Watercolors by Vincent Drennan; Sculpture by N. Mocharniuk; Apr.: Group Exhibition.

**WORCESTER, MASS.**  
Paul Rosenberg (16E57) To May 3: 19th and 20th Century French Paintings.

**WORCESTER, MASS.**  
Salle de Champagnes (MacDougal at W4) From Apr. 15: Paintings by Judson Briggs.

**WORCESTER, MASS.**  
Bertha Schaefer (32E57) Apr. 16-May 12: Group Exhibition.

**WORCESTER, MASS.**  
Schaeffer Galleries (61E57) Apr.: Old Masters.

**WORCESTER, MASS.**  
Schneider-Gabriel Galleries (69E57) Apr.: Old Masters.

**WORCESTER, MASS.**  
Schultheis Art Galleries (15 Maiden Lane) Apr.: Old Masters.

**WORCESTER, MASS.**  
Arnold Gallmann, Rey & Co. (11 E52) Apr.: Paintings by Hector Pato.

**WORCESTER, MASS.**  
Jacques Seligmann and Co. (5E57) Apr.: Old Masters.

**WORCESTER, MASS.**  
E. & A. Silberman (32E57) Apr.: Old Masters.

**WORCESTER, MASS.**  
St. Paul Guild Gallery (117E57) To Apr. 21: Paintings by Marie Toppi.

**WORCESTER, MASS.**  
Studio Gallery (96 Fifth) To Apr. 21: Group Exhibition.

**WORCESTER, MASS.**  
Valentine Gallery (55E57) To May 5: Paintings by Leor.

**WORCESTER, MASS.**  
Weyhe Gallery (794 Lexington at 61) To Apr. 28: Paintings by Lamar Baker.

**WORCESTER, MASS.**  
Wildenstein and Co. (19E64) To May 12: Paintings by Claude Monet.

**WORCESTER, MASS.**  
Howard Young Gallery (1E57) Apr.: Old Masters.

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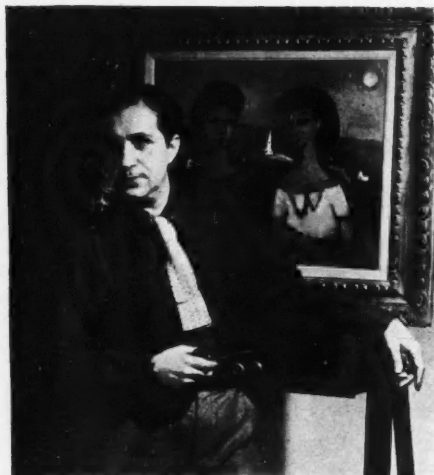


Photo by Alfredo Valente

Mr. Takis is shown in front of his painting, "Artists' Wives," recently acquired by The Emil J. Arnold Collection.

NICHOLAS TAKIS, a native New Yorker, is one of the vital younger "moderns" whose interpretations of Charleston (S. C.) and other phases of American life go far beyond the usual prosaic statements of the factual regional artist. After his first "one-man" show in 1937, his progress has been marked, for in 1939 his painting was recommended for purchase by the Metropolitan Museum. Then came an important mural commission in Venezuela, 1940, and an exhibition in Pittsburgh the following year. Since he has been represented by the Valentine Gallery, many astute American private collectors have acquired his paintings because they have "a potent language" all their own. Museums throughout the country have added his work to their permanent collections.

Mr. Takis is accepting a limited number of serious art students at his summer studio in Bay Shore, L. I. Those interested may write the artist at his New York studio, 748 Lexington Avenue, N. Y. C. (22) N. Y.

## EXHIBITION NOTE

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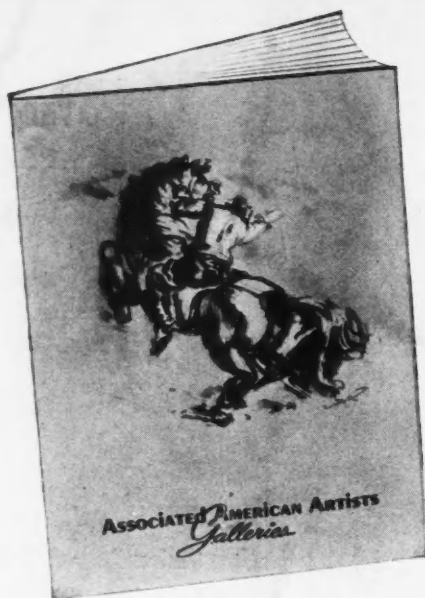
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